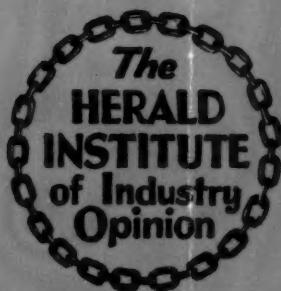


SEPTEMBER 25, 1954

MOTION PICTURE HERALD

The Drive-in Theatre



**FACTS AND FIGURES ON
POLICY AND PRACTICE**

Part I

REVIEWS (In Product Digest): FOUR GUNS TO THE BORDER, AFRICA ADVENTURE, ROOGIE'S BUMP, HEAT WAVE, BREAD LOVE AND DREAMS, HELLO ELEPHANT!

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ALMOST EQUAL TO THE 21½-YEAR
RECORD-HOLDER "SEVEN BRIDES"!

CHICAGO'S BIGGEST IN 17-YEAR HISTORY
OF McVICKERS! (*Previous record-holder "Seven Brides"!*)

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(And will do it again with "Deep In My Heart"!)

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Cyd Charisse • with Elaine Stewart • Barry Jones • Albert Sharpe • Screen Play,
Book and Lyrics by Alan Jay Lerner • Music by Frederick Loewe • Color by Ansco
Directed by Vincente Minnelli • Produced by Arthur Freed*

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Show-mon!
It's
Sensational!"**

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Judy Garland
AND
James Mason
IN
"A Star is Born"

CINEMA SCOPE
TECHNICOLOR
STEREOPHONIC SOUND



RKO
PANTHEON
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ALSO STARRING
JACK CARSON • CHARLES BICKFORD WITH TOM

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THEATRE • LOS ANGELES
WEDNESDAY
THE TWENTY-NINTH OF
SEPTEMBER
EIGHT-THIRTY P.M.
★ TICKETS: \$5.50 TAX INCLUDED
FORMAL

WEDNESDAY NIGHT!

THE MOST ANTICIPATED
EVENT IN
ENTERTAINMENT
HISTORY!



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who gave you "THREE COINS
IN THE FOUNTAIN"
and "HOW TO MARRY
A MILLIONAIRE"!

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Produced by

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Another great big wonderful
motion picture

"Woman's World"

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**Start
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With these
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aids!**

"IT'S A WOMAN'S WORLD"

Lyrics by SAMMY CAHN
Music by CYRIL MOCKRIDGE
as sung by "THE FOUR ACES"
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"FOUR ACES" RECORD!

The group that did it for you
with their "Three Coins in
the Fountain" platter! Start
playing it now! As soon as
your date is confirmed, con-
tact Radio-TV Dep't, 20th
Century-Fox, 444 W. 56 St.,
N. Y. 19, N. Y.

CINEMASCOPE TEASER TRAILER

Special novel Cinema-
Scope teaser trailer sells
the great cast... pre-
sells the picture's won-
derful new hit song!
Put it on your screen im-
mediately! Get it from
your 20th exchange!

TV TRAILERS

60-second and 20-sec-
ond open-end TV trailers
with actual scenes from
the picture! Start plan-
ning your TV campaign
now! TV trailers avail-
able at your 20th
exchange.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 196, No. 13



September 25, 1954

Golden Goose Murder

LADY HOLLYWOOD has a new problem — or rather a new and complicating variation of an old one. The time is at hand when studio executives concerned with engaging performers and other highly compensated creative workers must hold the line against demands that are running up production costs unnecessarily. No upturn in box office receipts can be swift enough or rise high enough to satisfy all demands which affect the current cost trend. Unless a stop is put to some current practices motion picture's Golden Goose will be done in.

It is not specifically a matter of salary or wages; rather it is of "working conditions" — if the circumstances of employment of stars, directors, writers and others earning hundreds and thousands of dollars a week may reasonably be called "working conditions."

Important personalities are indispensable for the production of important screen attractions. The importance many individuals have in film making is directly proportional to the success at the box office of past efforts. The industry's need for outstanding attractions never has been greater than at present. However, these "big pictures" must be made at a reasonable production cost. This means reasonable shooting schedules. Contract obligations that delay filming needlessly lead to exorbitant cost.

It is understandable, with human nature as it is, that lawyers and agents in their zeal for the welfare of their clients have been asking for many provisions which tend only to exaggerate costs without improving the quality. A fair day's work is required in return for a fair day's pay. This is doubly true for performers and others paid lavishly. Yet one noted performer now has a clause providing that under no circumstance will he work after 5 P.M. Another consents to work at night only for night shots. Another, if asked to work in the evening, will report for shooting only the next afternoon and then only for a few hours. The right of script approval and approval of other production details has been obtained by many stars. All these restrictive contract provisions tend often to make production unnecessarily expensive.

The cost of production is a matter of direct concern to all branches of the industry because the financial well-being of exhibition, distribution and production depend on having product to sell to the public on profitable terms. The prime responsibility for dealing with this matter rests with the studio heads, the agents, lawyers and personalities themselves. The well-being of the industry, as well as their own, depends on elimination, to the extent possible, of all contract restrictions that run up costs without improving quality. Film making is a

cooperative art and science. The personal whims and conveniences of particular individuals can become just too costly.

Production today is more complex and expensive than ever before. Everything that can be done to keep down production costs and keep shooting schedules running smoothly should be done. If negative costs get further out of control, the blow to the industry could be mortal.

For every dollar spent without screen value, theatres must attract a dozen customers at average adult admissions to recover for the studio that dollar of expense. It is up to the production executive to call a halt in catering to the artist of whatever category who seeks unreasonable and needlessly costly contract privileges.

■ ■ ■

Cronar -- New Name in Film

CRONAR (pronounced officially as "crow-nar") has been announced recently as the name for the new DuPont polyester safety film. The new film base, under development for eight years, is now available in limited commercial quantities for leader material for motion picture processing. It is expected to be used extensively after the first commercial plant is completed in Parlin, New Jersey, a year from now. Related chemically to Dacron and Mylar, Cronar's principal assets, according to DuPont, are toughness and good aging characteristics. In strength tests it was reported that regular safety film broke after 24 flexings while Cronar withstood an average of 17,000 flexings. While regular safety film wears out the film perforations after some 1,400 projections, Cronar withstands 3,900 runs with "virtually no sign of perforation damage." Cronar is also thinner and lighter than standard film base—2,700 feet may be put on a reel which holds only 2,000 feet of standard safety film.

The motion picture industry is fortunate that its major suppliers such as DuPont have not shared the reluctance of film companies to engage in long-range research. Better pictures are not made alone in Hollywood but get their start in a film base, photographic, optical and color laboratory.

■ ■ ■

Q Quotable Quote: "Everywhere in Europe Hollywood movies are the popular favorites. The ordinary citizens of Europe vote with their hard-earned francs, lire and pesetas for American films—part and parcel of America—over Soviet films and over their own too sophisticated movies."—James Burnham in *This Week Magazine*, August 29, 1954.

—Martin Quigley, Jr.

Letters to the Herald

On Legislation

TO THE EDITOR:

Here are my comments on the Allied proposals regarding a bill for Federal regulation of the motion picture industry.

Until recent years I have considered myself a rugged individualist, and as a consequence, it has been with a great deal of reluctance and soul-searching that I have come to the conclusion that under the present state of affairs such legislation is absolutely necessary. The policy of *caveat emptor* now indulged in by the distributors has come about, I feel, in the most reprehensible manner possible; that is, the usurpation, by force, of relief that was intended for the benefit of the small exhibitor. I refer specifically to the tremendous increase in film rentals as a result of the Supreme Court's decision (and the resultant Consent Decree) which was designed to give relief to small exhibitors, and to the complete confiscation of the benefits of the tax reduction.

A majority of the film companies, as is public knowledge, have abandoned any pretense of fairness in marketing their product. There has been a gradual, but increasing tendency to put floors under the film rental regardless of whether or not a picture lives up to representation, and today most of the film companies refuse to discuss a deal based upon audited expenses, even though such expenses also meet every test of reasonableness.

It seems to me then that the methods of good business and persuasion having failed, the exhibitor finds himself with the sad choice of extinction by the distributor, or regulation by the Government. It is a hard and bitter step to make, but survival on some basis is preferable to complete bankruptcy. There is also the consoling knowledge that saving exhibition is also the only method of saving production and distribution, whose belligerence and greed are destroying their own market.

My fervent hope is that some messiah may rise in the ranks of distribution who can influence his associates toward a path sane enough not to leave exhibition with only the two alternatives above-mentioned. If not, I for one will devote all of my time and energy toward the passage of some reasonable regulation for the industry.—**JULIUS M. GORDON**, president, *Jefferson Amusement Co., Inc.*, Beaumont, Texas.

Regulation Is Bad

TO THE EDITOR:

There must be thousands of \$50 per week clerks and as many more unemployed, who are licking their chops in anticipation and hope that the suggestion "that the Motion Picture Industry come under Government

regulation" will meet with final approval and become law.

I can appreciate the seriousness of the problems of the various independent exhibitors who are frantically looking for some solution to the high rentals that they are currently being forced to pay and I yield to no man any greater necessity for something being done about it, than in the case of my own theatres. Yet I do not think that the remedy of Government regulation would be anything better than jumping from the frying pan into the fire. I remember too well the modest beginnings of the Blue Eagle. Exhibitors must remember that if the Government regulates the film distributors, it will also regulate the exhibitor himself and tell him what admission to charge and what salary he can pay, even to himself. Bad as conditions are for the small subsequent run theatres, I would prefer getting out of the business which I have been in all my life, to the solution, advanced by these well meaning exhibitors of Allied States Association.

I feel sure that the distributors' sales managers have the best interests of our industry at heart and that there is some way they can be made to understand that the small subsequent run exhibitor has to have further consideration. I hope that the Allied top brass can be made to realize that what they may consider to be a threat is, at the same time, an invitation to a lot of parasites who would like to feed upon the regulation of our industry.—**RALPH D. GOLDBERG**, *R. D. Goldberg Theatres Corp.*, Omaha, Nebr.

New Outlook

TO WALTER BROOKS:

I wish to thank you for my new outlook on the motion picture business. I guess we all find ourselves in a rut once in a while. However, since my name appeared in the list of contenders for the Quigley Award, I have been greatly inspired.

Our circuit has a monthly award which I received today for the best stunt in our theatres . . . for this I wish to thank you.—**RICHARD DE BOW**, manager, *Trans-Lux Theatre*, 1144 Madison Avenue, New York City, N. Y.

Side Speakers

TO THE EDITOR:

I believe that the side or surround speakers could be used a little more often and more effectively than they are at the present. After spending a lot of money to install them it would be nice to hear them more than a few seconds during a show.—**ROBERT KASE**, *Pickwick*, Park Ridge, Illinois.

WHEN AND WHERE

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention, Drake Hotel, Chicago.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

December 5-7: Theatre Owners of Oklahoma, annual state convention, Biltmore Hotel, Oklahoma City.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

September 25, 1954

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BATTLE PLAN

The possibility of united exhibitor action to meet or forestall threatened competition from subscription television appeared this week after a secret meeting of national exhibitor organization representatives at the Blackstone Hotel, Chicago, September 13 and 14. The meeting was at the invitation of Allied States Association, whose general counsel, Abram Myers, has long urged the necessity of a definite plan to prepare for a change in the nature and stature of television competition. The FCC is now considering the question of approval of fee television broadcasting. Present at the meeting in addition to Allied executives were representatives of Theatre Owners of America, Metropolitan Motion Picture Theatres Association of New York and the Texas Drive-in Association.

EXHIBITOR-OWNED

Further exhibitor stock ownership participation in Distributors Corporation of America, the newly formed distribution company headed by Fred J. Schwartz, will be offered at the Chicago TOA convention at the end of October. Present stock ownership of the company represents well over 100 theatres, it is said, foremost of the participating circuits being Century of which Mr. Schwartz is president.

ERIC JOHNSTON, PRESIDENT

A new seven-year contract under which Eric Johnston agrees to serve as president of the Motion Picture Association of America until October 15, 1961, was confirmed and signed this week. Mr. Johnston's old contract was not due to expire until 1958. Nicholas M. Schenck, on behalf of the MPAA board of directors, said, "We are pleased that Mr. Johnston has agreed. . . . His services have been exceptional. . . . His talent and leadership have guided the industry toward many important policies and decisions. . . . The renewal is an indication that the policies of

the Motion Picture Association have been progressive in trade relations and in all matters which serve the public."

OPPOSED TO CONTROL

Federal Communications Commissioner Robert E. Lee this week said he did not see how Congress could enact legislation giving the FCC authority to control television and radio networks without also giving it authority to control motion picture companies, talent agencies and other groups. Speaking to a group of broadcasters at Virginia Beach, Va., the Commissioner came out strongly against giving the Commission any authority so far-reaching.

ON THE DOCKET

The Supreme Court returns next month to find, as usual, a full docket of film cases. Pending appeals raise such questions as whether stars have any rights to stop the release of their pictures to television, punitive damages won in an anti-trust suit are taxable, clearances are always illegal when part of a conspiracy—even if reasonable, and Indiana can tax rentals paid to an out-of-state film exchange.

INSTITUTIONAL

One labor leader isn't forgetting to give to his fellow workers the picture of the industry as an asset to the community. As conscious members of an organized society, the labor men and women hear from Bill Moran, Fitchburg, Mass., IATSE business agent, how the theatre is integrated into that society; how important it is to the community. Bill, who also is vice-president of the Massachusetts Federation of Labor, speaks to brother tradesmen in other locals, and points up to them the theatre as a recreation center; the expense to the community in building a substitute; and the pleasures in moviegoing now that pictures have improved, in content and format.

J. A. Otten-Floyd E. Stone-James D. Ivers

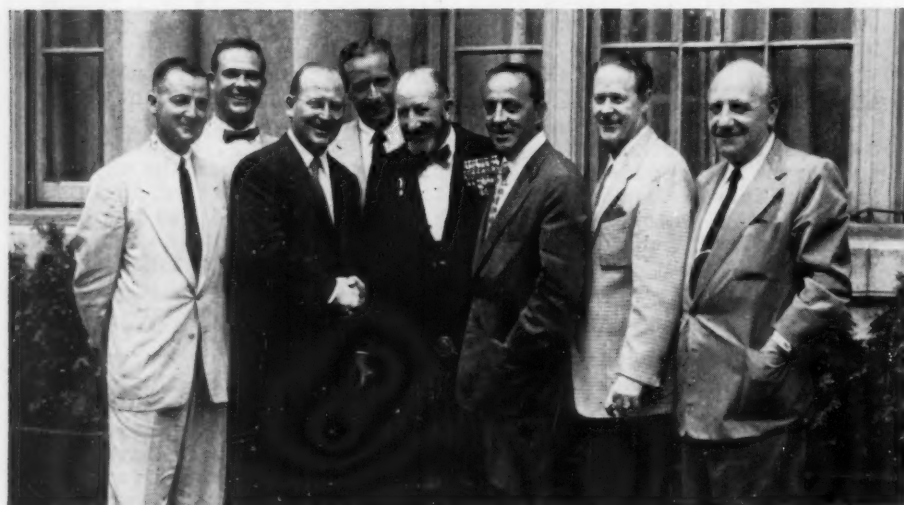


IT WAS ONE YEAR AGO that CinemaScope burst upon the world, with the now historic "The Robe." Wednesday morning, at the Roxy Theatre, New York, site of the great occurrence, managing director William M. Ciolino helps "Miss CinemaScope" cut a birthday cake.

This week *in pictures*



MARKING COMPLETION of "Drum Beat," which Jaguar Productions made for Warners, director Delmer Daves, left, and star Alan Ladd, right, are hosts at a party at which, naturally, production chief Jack L. Warner is guest of honor, and gets to cut the cake.



THE MAN FROM MGM. Commander Ian Murray, touring the country for "Brigadoon," for which he was technical adviser, puts in at MGM's Philadelphia exchange. In sporrán and kilts, center, he meets some of the local boys. They are, in order, Wesley Watson, Weiland-Lewis circuit, Atlantic City; Bill Madden, MGM branch manager; John Turner, United Artists eastern district manager; Jay Wren, Paramount Theatres division manager; Lou Formato, MGM district manager; George Beatty, Goldman Theatres; and Ed Herber, Universal branch manager.

ON THE SET of Paramount's "Eddie Foy and the Seven Little Foys," Bob Hope greets Ida Schreiber, executive secretary of the Southern California Theatre Owners Association.





BACKING THE PREMIERE of United Artists' "The Barefoot Contessa," scheduled for September 29 at the Capitol Theatre, New York, in behalf of CARE. The scene above was at a committee meeting held this week. Shown with Robert W. Dowling, chairman of the premiere committee are entertainment personalities Lena Horne, Nina Foch, Maggie McNellis, Rita Gam, and Eleanor Holm.



by the Herald

ONE OF THE MOST heavily attended cocktail parties the New York industry can remember featured Gina Lollobrigida, star of "Bread, Love, and Dreams," and a leading actress of the Italian industry. The IFE film opened Monday at the Paris theatre in New York.



AS WOMPI (Women of the Motion Picture Industry) met in New Orleans. Top picture, the new officers: seated, Pat Wagner, second vice-president; Gene Barnette, corresponding secretary; Rolande Guma, director. Standing: Ruth Taubman, first vice-president; Conne Aufdemorte, president; Hazel Schwartz, and Imelda Geissinger, directors; Mary Kelly, recording secretary; and Della Favre, treasurer. Second picture, men who were their honored guests: Henry Goldberg, James Cass, Milton Aufdemorte, Page Baker, Rev. Canon W. S. Turner, James Fitzmorris, William Holliday, J. F. Murphy, J. Berglund, Alec Johnson, and Abe Berenson.



COMPLETED JOB. Steven Dohanos, artist, left, shows at his Westport, Conn., studio, the illustration which will be the key for Paramount's newspaper and magazine campaign on "White Christmas." It shows the opening scene, a World War II battlefield with Bing Crosby singing and Danny Kaye seated. With Mr. Dohanos are composer Irving Berlin, account executive George Richardson, Paramount advertising manager Sid Blumenstock, and Buchanan agency vice-president Roy Winkler.

HERALD INSTITUTE PROVES THAT:

FAST-GROWING DRIVE-IN EXHIBITION BIG BOY NOW



by JAMES D. IVERS

DRIVE-IN theatres today constitute more than one-fifth of the total exhibition plants in the United States. In spite of the fact that only one-third of them are open all year round, they account for more than one-fifth of the gross box office revenue. Indigenous to the American scene, a by-product of our automotive economy and mores, they have become as much a part of the American consciousness and vernacular as automatic transmissions and power

steering. And by doing so they have played a very large part in restoring and maintaining motion pictures as an institutional part of American life.

Their growth has been phenomenal. Starting with an experimental one built by Park-In Theatres, Inc., at Camden, N. J. in 1933 they were slow to catch on. At that time they were only a variation of the old open-air theatres, popular in the days of silent pictures before air conditioning. Development of the in-car speaker opened the way for wide development but World War II intervened. In 1946 there were less than 200 but by 1950 there were 2,000 in operation and as of this summer 4,152 installations were packing them in.

The mushroom growth naturally brought problems but in the main this was one economic and sociological change that the film industry was ready and waiting for, technologically and otherwise. They created some internal alarms, excursions and problems but most of them have been met. To determine how well these have been met and to provide a statistical picture of the drive-in theatre phenomenon of today, the HERALD Institute of Industry Opinion undertook a study of the question through its exhibition panel. The results, published here and in a subsequent article, are the first such data to be amassed.

Approximate answers to some of the questions explored have been substantially known or guessed at in the industry, other questions have brought in some surprises, but in either case the Institute survey provides a statistical base for a study of the drive-ins today. Some of the results:

MORE than four-fifths of the drive-ins in operation are in "substantial competition" with nearby indoor theatres but a majority of them play an early run, neither first nor late subsequent.

MORE importantly, from a standpoint of trade practice peace, more than three-quarters of them feel that they have been able to arrange for the run they consider best in their situation.

ABOUT three-quarters of the theatres run double features most or all of the time and well over 90 per cent indicate that color attractions are a must for their operation.

WHEN THEY'RE OPEN

Most offhand guesses have estimated that about half the drive-in theatres in the country are open all year round. The Institute survey indicates that only 33.7 per cent of the 4,200 present installations can remain open 12 months, some of these, of course, equipped with in-car heaters. Average operation for the others covers seven months, the opening and closing dates April 1 and November 1. A wide range, depending on geographical location, was indicated, however—from March 1 to May 15 for opening dates and from October 1 to December 15 for closing. Many panel members indicated weekend operation only in the early spring and late fall.

THE average national admission price is 55 cents. Four-fifths of the theatres admit children under 12 free but where admission is charged it averages 14 cents.

OUTDOOR action pictures—"Westerns" but not in the old standard sense—are the overwhelming favorite.

FOUR-FIFTHS of the theatres either have wide screen now or are planning to install it and slightly less than two-fifths have magnetic sound equipment or are planning for it. The balance say they have no plans for either.

One of the graver problems attending the rapid expansion of the drive-in field was the fear among many industry executives, both distribution and exhibition that they would upset with catastrophic results the delicately balanced clearance and run structure, already under severe stress and strain. Nothing of the kind seems to have happened.

Sampling of the returns from the Institute panel members indicate that about 45 per cent of the theatres have settled for an early run, not necessarily first run. Almost

20 per cent of them do play first run in their area and another 35.5 per cent play late subsequent run.

But, more importantly, even though 81.1 per cent are in "substantial competition" with nearby indoor theatres, 80 per cent of them consider that they have been able to arrange the best possible run for their situation. This may be partly accounted for by the fact that many of the installations are operated by exhibitors who also operate year-round indoor theatres in the same areas and who can arrange satisfactory deals.

The figures given are the national averages but the breakdown by population category does not show any unexpected departures from the norm. For instance more theatres in the two smaller population categories play late subsequent run whereas in the areas serving populations of from 30,000 to over 100,000, a heavy majority play early run. On the questions of competition and satisfactory arrangements for a run, the relationship is maintained pretty well all along the line.

Complete Peace Does Not Reign in Drive-in Area

This is not to say, of course, that unalloyed trade practice peace reigns in the drive-in field. The minority who indicated dissatisfaction were vocal. One small town exhibitor panel member wrote, "After having been in this business outdoor and indoor for over 40 years, it is really amazing to find out what little regard the producers have for the small town exhibitor." Another said, "The major circuit and film companies are both giving me a tough time on films. I have been trying to move up on my 28-day clearance without much success."

On the other hand a southern small town owner explained that he had no competition because he also owned the town's only indoor theatre and his nearest competitor is 30 miles away. He added that his combined gross for the two operations runs about 150 per cent of the indoor winter gross.

Double featuring is more heavily practiced in the large population areas than in small towns but nowhere does it have less than a two-thirds majority. Some owners, however, reported that they employ a mixed policy, using double features only on weekends and there were evidences of some outright opposition. One owner wrote, "I am very much opposed to double featuring except for Saturdays and perhaps an occasional holiday show. I feel it is unnecessary and cheapens the value of movie entertainment to the public."

More than a third of the drive-ins today have installed some version of a wide screen, the survey shows, and another 44 per

A SUMMARY OF THE RESULTS

QUESTION

Population of area served

	Up to 7,500	7,500-30,000*	30,000-100,000	Over 100,000	National Average
1. What run do you normally play?					
a) First run	25%	19%	13%	22%	19.8%
b) Other early run	25	38	50	66	44.7
c) Late subsequent	50	43	37	12	35.5
2. Are you in substantial competition with any nearby indoor theatre?					
Yes	87.5	84	74	79	81.1
No	12.5	16	26	21	18.9
3. Have you been able to arrange for the run you consider best?					
Yes	88	75	84	70	79.2
No	12	25	16	30	20.8
4. Do you regularly run dual features?					
Yes	76	67	61	95	74.8
No	24	33	39	5	25.2
5. Do you consider color essential?					
Yes	100	95	95	82	93
No	—	5	5	18	7
6. How about wide screen?					
a) Now equipped	25	28	35	55	35.8
b) Plan to install	44	52	40	41	44.2
c) No plans now	31	20	25	4	20
7. How about magnetic sound?					
a) Now equipped	5	7	15	40	16.8
b) Plan to install	13	28	40	5	21.5
c) No plans now	82	65	45	55	61.7
8. What is your average admission?					
a) Adults	49 cents	53 cents	56 cents	61 cents	55 cents
*b) Children under 12 . . .	13 cents	16 cents	12 cents	17 cents	14 cents

*80.6% of those answering this said children under 12 were admitted free.

cent plan to do so in the near future. Only 20 per cent indicated that they did not intend to do so at this time. Here again the percentages by area run about as expected with the heavier proportion of those who have already installed wide screen in the larger cities and towns.

The question of magnetic sound, however, is another matter. About 16 per cent said they had installed magnetic sound equipment—not necessarily stereophonic—and another 21.5 per cent said they planned to do so. A heavy majority, 61.7 per cent, said they had no plans in this direction.

Many of the panel members indicated that they thought magnetic sound installations were unnecessary in a drive-in with its specialized sound problems. They said they were already running or were waiting to run CinemaScope pictures with optical sound track.

One member, however, from Texas, linked the two developments to the future develop-

ment of the industry. "I personally believe that wide screen and magnetic sound," he

More results in the Institute drive-in study, covering the vital aspects of refreshment sales and the breakdown of the box office dollar, will be published in next week's issue of The HERALD. The remaining questions cover the relationship of refreshment sales to admissions, the distribution of the refreshment dollar and operation by the owner vs. concessionaire. Also covered is a study of where the box office dollar goes, a supplement to the similar study of indoor theatres, published in the issue of July 31.

said, "coupled with CinemaScope have opened an entirely new future to showmen in all phases of the industry. With the shooting of future films in wide screen, and in color, people will certainly not stay home seven nights a week and look at a 17, 21 or 36-inch postage stamp picture."

On the matter of color, which has played a very large part in the development of the drive-in itself, the Institute panel members were almost unanimous in saying that it was required for their type of operation. This is because color pictures can be shown while there is still considerable daylight, enabling the owners to start their shows much earlier than with black and white pictures.

The average admission price follows a natural curve upward, depending upon area location. Figures given in the chart are per person, the prevailing practice today, although many owners report they still use the "dollar-a-car" attraction for special nights.

20th CENTURY-FOX'S

TODAY!

[illegible]

CINEMASCOPE • ONE YEAR YOUNG TODAY • CINEMASCOPE IS ONE YEAR YOUNG TODAY

SCOPE: ONE YEAR YOUNG TODAY • CINEMASCOPE IS ONE YEAR YOUNG TODAY • CINEMASCOPE IS ONE YEAR YOUNG TODAY

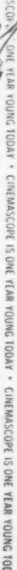
MASCOPE IS ONE YEAR YOUNG TODAY • CINEMASCOPE IS ONE YEAR YOUNG TODAY

MEMASCOPE IS ONE YEAR YOUNG TODAY

JUNG 100

JUNG 100

JUNG 100



A year ago only one CinemaScope motion picture had been produced, and today 97 CinemaScope pictures are in release, in production or preparation in the United States and in foreign countries.

After one year, the total number of theatres equipped for CinemaScope in the United States and Canada is 8,100 and the world-wide total is 11,100 which represents 75% of our income possibilities, this being an achievement far beyond our fondest expectations.

After one year the estimated domestic theatre investment in CinemaScope equipment is \$66,875,000; and that in foreign countries, \$16,500,000.

This is why we extend our gratitude to the thousands of exhibitors who backed the judgment of Twentieth Century-Fox with their own foresight, matching their courage with their diminishing dollars. They re-equipped their theatres to fit our dreams and the public's desires, making CinemaScope a reality and a by-word.

In the record of CinemaScope's success, which is still being written, we must include our acknowledgment of the cooperation of other producing companies in adopting the new medium and joining in the production of CinemaScope pictures.

We include in this acknowledgment: Loew's, Inc., Walt Disney Productions, Columbia Pictures, Warner Bros., Universal-International, R.K.O. and United Artists, and many independent producers in the United States and abroad.

In the same manner we express our thanks to equipment manufacturers throughout the world who re-tooled and accelerated their production in the tremendous transition period.

We are grateful, above all, to the public for recognizing instantaneously our effort to satisfy its advancing tastes in entertainment.

CinemaScope has revived the movie-going habit of the American public.

This is a fact of enormous importance because the American Motion Picture Industry since its inception has striven not only to inspire and entertain, but to be a world-wide evangel of the American way of life, spreading knowledge everywhere of this country's achievements.

CinemaScope has thus helped to make our industry an important factor in our national life.

And we rejoice in the many congratulatory letters and telegrams we have received from exhibitors throughout the world on this, the first birthday of CinemaScope, which has made history and triggered a veritable explosion of vigorous new ideas in motion picture making.

We of Twentieth Century-Fox pledge to you, the public and the exhibitors and producers of all the world, all our energies and resources in developing each year new technical advancements and even finer CinemaScope productions and techniques in order to create greater satisfaction on the part of greater audiences.

In gratitude for your cooperation, encouragement and support, we dedicate ourselves to the one unceasing endeavor of serving the theatres of the world with such matchless motion picture entertainment for the public that no present or future competition will challenge its popular supremacy.

RANK INVASION FACED CALMLY

U. S. Reaction Is Cordial to Threat of Acquisitions to Push British Films

by PETER BURNUP

LONDON: Further discussions may be expected on J. Arthur Rank's complaints that his pictures are not given adequate playing time in American theatres when John W. Davis, JARO managing director, goes to New York early in November.

Last week, at a press conference here, Mr. Rank in the company of Mr. Davis vehemently attacked the American industry for "denying fair playing time to British pictures" and added that just as soon as there was free convertibility of money, Mr. Davis would travel to the United States to acquire the necessary theatres to achieve this end, whether it be 50 or 100 theatres. The occasion for the strong remarks was the release of the Odeon group's financial statement for the year, a highly satisfactory accounting for the stockholders.

[Reaction in American industry circles to Mr. Rank's promise of theatre acquisition in the U. S. was generally cordial, if a bit skeptical. The following are some of the comments made by industry leaders in New York:

"My screens are open to all good product, regardless of its label. By 'good product' I mean pictures tailored to the American market. I am a merchant constantly in need of merchandise—pictures, that is. I will sell the customers what they buy, regardless of its place of origin."

"Rank has a world-wide reputation as an exhibitor. He would be very welcome in United States exhibition."

"The more the merrier. He will find that there are plenty of theatres available."

[From an observer who recalled that both the Park Avenue and Winter Garden theatres in New York had been leased exclusively for the showing of Rank product a number of years ago, "If his product couldn't keep those theatres open, how does he expect to keep 50 or 100 theatres running?"

[A representative of the Justice Department in Washington said simply that if Mr. Rank followed through on his intention, it assuredly would be subject to the U. S. anti-trust laws and would depend on the number and location of the theatres.]

Mr. Rank claimed it was of supreme interest to Great Britain and America that the latter play fair with British pictures. He did not blame distributing companies for the existing situation, nor did he suggest that there is any sinister, organized boycott of

British films, but he did say the deadlock must end.

"Before leaving this business," Mr. Rank said, "Mr. Davis and I are determined that the American mass audience will have an opportunity to see British films."

Mr. Rank then referred to the current visit to the United States of Britain's Chancellor of the Exchequer to promote better financial understanding. He complained that American exhibitors were featherbedded until the advent of television and now need to learn the lesson that British pictures can be made to pay. The complaints against the American market for British films have been made by Mr. Rank and Mr. Davis periodically over a long period of time.

Small Percentage of Time

Last week they pointed out that while 50 per cent of the earnings of British pictures are derived from overseas, British pictures nevertheless account for less than one per cent of total American playing time contrasted with the 70 per cent of British playing time devoted to American pictures. Mr. Davis cited the case of "Genevieve," Britain's biggest money-making film last year which accounted for spectacular grosses in Canada. The picture earned less than \$500,000 in the United States, he said, despite high praise by non-trade reviewers.

On the Rank Organisation's break with 20th Century-Fox, Mr. Davis claimed the American company was the only loser. He reiterated his belief that the public is not interested in stereophonic sound and that Spyros Skouras had completely misjudged the public sense thereon. He said the Rank Organisation is investing £1,500,000 re-equipping for the new techniques but that the Organisation still is feeling its way in that field. The Organisation now can cope with any system, but will not commit itself exclusively to any one, it was said. Two VistaVision productions now are planned by the company and some others are likely to follow.

In the year's financial statement, the release of which prompted the press conference, Mr. Rank revealed that profits to the Odeon group from exhibition overseas rose from £410,698 to £418,787, despite the aforementioned ill-regard in which the U. S. market is held.

Profits Up Sharply

The group's net profits, before tax, are shown at £5,524,129 against £4,738,910 and the group figure, after tax, is up from £2,126,653 to £2,264,655. Profits from film production and distribution were more than doubled in the year. The accounts show that they rose from £352,800 to £836,800 to mark a further stage in the recovery from the disastrous years 1949-50 and 1950-51 when

losses on production and distribution reached £2,138,000 and £1,315,000 respectively.

Manufacturing interests concerned with equipment and the like yielded £1,275,572 against £1,263,513.

Profits from exhibition in Britain have risen from £2,855,000 to £3,196,200; though still well below the £3,525,200 earned in 1950-51, the fall from the 1951-52 level of £3,202,800 has been almost made good. In his report to stockholders, Mr. Rank records that in spite of the further spread of television there was an increase of nearly three per cent over the previous year in the number of attendances at the group's theatres in this country.

"A most encouraging factor has been the continued rebound in our theatre business in certain of the larger television-saturated areas, where the novelty of television has fallen off and the period of installment payments for television sets has been completed," runs the report.

He points out also that the satisfactory results on the production and distribution side have been achieved with the help of the Eady Fund. It is essential that the Fund be continued if production is to be maintained at its present level, he says.

It is considered likely here that, with the happy outcome of the long haul back to solidity, a considerable operation will shortly be undertaken in the funding of Odeon's temporary indebtedness.

Showmanship Awards To Odeon Managers

TORONTO: Featuring the two-day Ontario regional conference of Odeon Theatres, Ltd., in the Royal York Hotel, Monday and Tuesday, was the "Big Show Award" luncheon when prizes were presented to winners in this province of the 1954 showmanship competition.

Before some 150 people, including officials from Canadian film distributing companies, Odeon's champion showman, Nick Langston, manager of the Capitol theatre, Hamilton, received \$300 cash, the championship trophy and one week's extra vacation with pay.

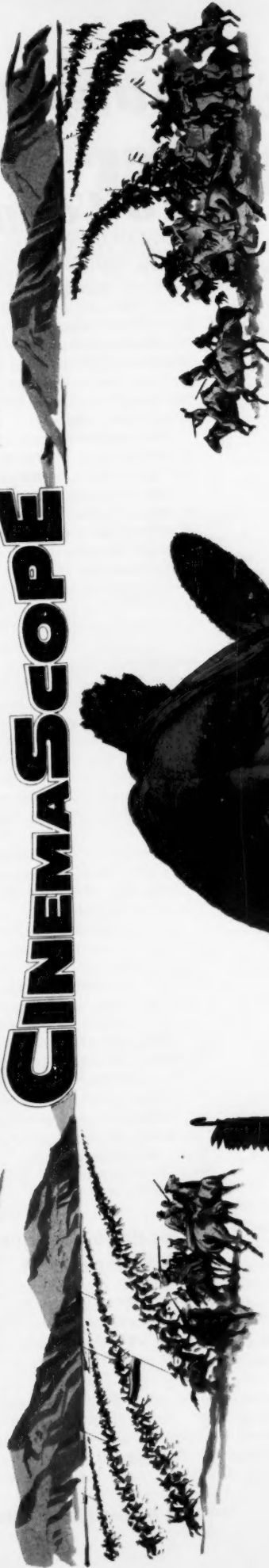
The second-prize winner, Don Gauld, Odeon, Fort William, received \$100 and one week's extra vacation, while Ken Davies of the Odeon Theatre, Guelph, won \$100 for the best improvement over 1953. District prize-winners, each of whom received \$200, were Vic Nowe, Odeon Theatre, Toronto; Ralph Bartlett, Odeon, Sarnia; Ed Burrows, Odeon, Brantford, and Charles Mason, Roxy Theatre, Brampton.

Paramount Gulf Opens Its New Saenger at Shreveport

Paramount Gulf opened its Saenger Theatre, Shreveport, La., September 17, with appropriate publicity-gathering ceremonies. Proceeds were donated to the Shrine Hospital for Crippled Children, in that city. At the ceremonies, H. G. Plitt and Maurice Barr, of New Orleans, represented the circuit; Mayor Clyde Fant, the city; and Charles O. Cook, Potentate, the Shrine organization.

**THE BIGGEST BATTLE THE WEST EVER FOUGHT
THUNDERS ACROSS THE SCREEN IN**

CINEMASCOPE



W. R. Frank presents

"SITTING BULL"

STARRING DALE

ROBERTSON • MURPHY • NAISH

J. CARROL

MARY

IN MAGNIFICENT **NEW**
EASTMAN COLOR

IRON EYES
CODY
(Indian TV star)



with JOHN LITEL • DOUGLAS KENNEDY • A. W. R. Frank
and TELE-VOZ DE MEXICO Production • Directed by Sidney Salkow
Screenplay by Jack DeWitt and Sidney Salkow

ANNIVERSARY
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QUALITY PICTURES
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IN ASSOCIATION WITH

DISNEY HANDLES OWN FEATURES

Buena Vista Releasing All Features; RKO Retains Distribution of Shorts

Walt Disney Productions' feature product during the next two years will be released in the United States through Buena Vista Film Distribution Company, it was announced this week by Roy O. Disney, president of the Disney organization.

Distribution of Disney product previously was through RKO Radio. Present contract arrangements still call for the RKO distribution of Disney shorts. Buena Vista is a wholly-owned subsidiary of Disney Productions.

To Nationals Elsewhere

In other areas of the world distribution will be handled by nationals of all important countries in Continental Europe, Australasia and Japan.

Mr. Disney called all Buena Vista officials and sales personnel to the Disney studio in Burbank Tuesday for a sales convention and the entire feature product of the company was screened. In this group of films was the live-action CinemaScope feature, Jules Verne's "20,000 Leagues Under the Sea."

Also on the release schedule is "Lady and the Tramp," first all-cartoon CinemaScope feature; "Sleeping Beauty," second all-cartoon feature in CinemaScope.

Buena Vista was organized about a year ago as a wholly owned subsidiary of Disney Productions to distribute Disney's first feature-length True-Life Adventure, "The Living Desert." Currently Buena Vista is distributing "The Vanishing Prairie," second True-Life Adventure feature. Third in this series of nature films for release by Buena Vista is "The African Lion," now near completion.

Increased activities by Buena Vista eventually will necessitate the enlarging of its forces throughout the country, but this will be done gradually. National Film Service, with offices in all key areas in the U. S., will continue to handle the physical distribution of the Disney product.

Universal Gets Record Dates for "Bengal Brigade"

Advance bookings for Universal-International's "Bengal Brigade" have been made by 1,446 theatres, Charles J. Feldman, Universal vice-president and general sales manager, announced this week in New York. This number is a record in the company's history, he said. The company will take advantage of this in its two-and-one-half page color advertisements being placed in the November 2 issue of *Look* and the November 12 issue of *Collier's*.

New York's Tax Total at \$4,000,000

The annual receipts from New York City's five per cent admissions tax should be in the neighborhood of \$4,000,000, compared to the \$5,500,000 total which was predicted by City Budget Director Russell Beame, exhibitor spokesmen said in New York this week.

The estimate was based on the July-August receipts of 143 representative houses belonging to five major circuits, Loew's, RKO, Century, Skouras and Brandt. These circuits Monday reported amusement taxes totaling approximately \$494,000 to the City Tax Collector, including the tax breakage of \$87,000 which the exhibitors withheld pending determination of the legality of the city levy by the courts. Exhibitors contend that the law's tax breakage provision in many cases yields a tax in excess of five per cent.

Earlier, New York Supreme Court Justice Charles S. Colden signed an order enlarging the temporary injunction order, which curbs collection of the breakage amounts, to cover all New York City exhibitors who have applied to the Queens General Court for intervention permission in the current suit against the city. Exhibitors who intervene must post bonds equal to the amounts of the breakage withheld.

Exhibition's \$4,000,000 tax total prediction was based on the view that the remaining 290 theatres in the city should contribute a two-month total of about \$400,000. It was pointed out that business usually always booms in the summer months and that the month-by-month collections for the rest of the 12-month period probably will not continue at the present rate.

Broidy Is Weighing New Overseas Distribution

Steve Broidy, Allied Artists president, who returned to New York Tuesday from Europe, disclosed that the company is considering three alternative plans for foreign distribution. He said: "company officials are considering opening its own branches and exchanges abroad; investigating the possibility of distributing its product through the foreign branches and exchanges of major distributors; considering the continued distribution through independently owned exchanges in each foreign nation." Mr. Broidy was accompanied on his return by Harold J. Mirisch, vice-president, who had also been abroad on company business.

Allied Unit Backs Plea To Congress

MONTICELLO, N. Y.: Acting on the premise that the distributors' policy of pricing films is confiscatory of the benefits derived from the reduction in the admission tax, Allied Theatre Owners of New Jersey Wednesday recommended that the issue be submitted to the national board as a subject for Congress to investigate, the thesis being that Congress granted theatres relief which they are not receiving.

This topic held the spotlight at the annual convention here of the New Jersey unit at the Concord Hotel this week.

The delegates also talked about print shortages reporting that many shows were advertised but not played and some of them reported that even trailers that they had booked were not available. There were suggestions that pictures not delivered within a reasonable time be reduced in price.

Wilbur Snaper, president, reported to the general membership on the visit to the sales managers by the national Allied film committee. Irving Dollinger, regional vice-president, asked for closer liaison with the national organization through his office.

Officers of New Jersey Allied elected for the coming year are: Mr. Snaper, president; Louis Gold, first vice-president; Sidney Stern, second vice-president; John Harwan, vice-president; William Basil, secretary; A. Louis Martin, treasurer; Harry Sheer, sergeant-at-arms; Mr. Dollinger, national director and board chairman.

Following were two of the resolutions passed by the convention:

"That no picture can be played at terms of 50 per cent of the gross and allow a fair and equitable profit to the exhibitor and therefore be condemned all 50 per cent pictures and any distributor who asks 50 per cent of the gross as film rental."

"That this organization wishes to acknowledge its appreciation to Al Lichtman of 20th Century-Fox and Charles Reagan of MGM for their statements that exhibitors are entitled to an equitable profit in their operation. It is our earnest hope that this basic economic principle of business will soon be recognized and put into practice by all distributors."

Ed Grainger Resigns To Be Independent

HOLLYWOOD: Edmund Grainger, producer at RKO Radio studios, resigned Tuesday to become an independent with a planned program of two pictures a year for the next five years. He will start his new enterprise shortly after January 1, the new company to be called Edmund Grainger Productions, Inc. Mr. Grainger, who has been with RKO for the last five years, has several important story properties. He is negotiating with RKO to make his headquarters there.

1955 ALMANAC OFFERS FULL INDUSTRY DATA

Twenty-sixth Edition Gives Detailed Information on Film and TV Fields

The 1955 edition of MOTION PICTURE AND TELEVISION ALMANAC, published annually by Quigley Publishing Company, will appear next week.

This is the twenty-sixth edition for motion pictures and the third year in which television has been included. The latter has been expanded this year to include every important phase of the industry just as has been done with motion pictures for as many years now. A separate section is devoted to television, and in addition, television data has been interspersed throughout the book in the other sections where television information is of value to readers.

Book Divided Into Fifteen Sections, Thumb Indexed

Edited by Charles S. Aaronson, the 1955 ALMANAC is divided into 15 sections, each of which has complete and revised material on its particular subject. Each section is thumb-indexed, permitting the most convenient form for use by the reader. There is also a complete table of contents, and a full index cross-listed, which makes it that much easier to locate quickly a particular reference desired.

Included in the 1,100 pages of the 1955 ALMANAC is the only authoritative "Who's Who" section in both motion picture and television industries. All the important executives, performers and technicians, numbering many thousands, are included, and making this a unique and important biographical reference file.

With this edition, the ALMANAC is designated with single-year dating, rather than dual-year, as in the past, since the calendar year now has greater significance than the so-called show season of years ago.

The 15 sections into which the ALMANAC is divided represent a true cross-section of the vital information which is provided for both industries, now so closely related.

Sections and Contents Are Given in Detail

After the biography section are the following, in the order in which they appear in the book:

Corporations—Detailed information on motion picture companies, large and small, with respect to their corporate makeup and officer personnel.

Theatre Circuits—Companies operating four or more theatres in both the United States and Canada; buying and booking outfits in the United States and Canada; a list of theatres, operating on an art picture policy, both full-time and part-time.

THEATRES OF NATION NUMBERED 14,000

The 1955 edition of "Motion Picture and Television Almanac," out next week, reports in its Statistics section that there were 14,053 permanent four-wall theatres regularly showing motion pictures in the U.S. as of July, 1954, and 4,152 drive-ins, more than a third of which are open all year 'round. The 4,152 drive-ins operating at mid-year, 1954, represent a growth from 100 in 1946 and compares with 3,950 last year. Since the Almanac went to press the figures on total number of theatres have been confirmed by the U. S. Bureau of Census and in a check conducted by the distributors' committee of sales managers. The Census Bureau said there were 15,504 theatres. The sales managers' committee counted 15,585. Both said the total included part-time and strictly seasonal operations estimated to total about 1,500.

Drive-Ins—A complete and up-to-date listing of all the drive-in theatres in the United States and Canada including the theatre, location, capacity and owner.

Television—A review of the television year by Pinky Herman; maps of the four networks indicating their national setups; articles written by network officials included Robert W. Sarnoff, executive vice-president of NBC; J. L. Van Volkenburg, president of CBS Television; Alexander Stronach, Jr., vice-president in charge of ABC-TV network; and Ted Bergmann, managing director of DuMont Television; a complete list of all the stations authorized and their top personnel in the U. S.; FCC channel allocations; a list of companies offering program material including producers, distributors and other services; the leading advertising agencies, national and regional; all TV station representatives; a list of TV and radio companies, including the networks and their personnel; all organizations.

Pictures—A listing of all feature releases from 1944 to 1954 including title, stars, release date and whether in color; company-by-company breakdown of pictures released in the 1953-54 season; foreign and British films released in the U. S.

Award and Poll Winners—A listing of Academy Award winners through the years; all the Quigley Publications Awards; awards made by various magazines and groups for both motion pictures and television; awards of the Society of Motion Picture and Television Engineers; Sylvania TV Awards, and many others.

Services—Motion picture exchanges in the key cities of the country and Canada; distributors of trailers; film carriers; screening rooms; producers of short subjects, cartoons and newsreels; film laboratories; color processes; film storage vaults; raw stock and film libraries; literary and talent agencies; publicity representatives; Government film bureaus.

Motion Picture Organizations—Detailed listings of producer-distributor and exhibitor organization in the United States and Canada; guilds and unions; Variety Clubs, film clubs and general groups.

Equipment and Supplies—A complete listing of manufacturers and services including studio and theatre equipment; equipment listed by categories; theatre supply dealers in the United States and Canada.

Codes and Censorship—Full texts of the Motion Picture Production Code, Motion Picture Advertising Code, Television Code; state and city censor boards; public previewing groups; motion picture councils and other community organizations.

World Market—Detailed information on the film industry in many countries throughout the world with market analyses by correspondents of Quigley Publications; theatre supply dealers in the world market.

The Industry in Great Britain—A review of the year by Peter Burnup, London editor of Quigley Publications; the companies, their structure and personnel; trade organizations; Government divisions on film affairs; studio facilities; processing laboratories; chief theatre circuits; television companies and production units, trade associations, equipment and apparatus manufacturers, advertising agencies.

Press—Trade publications in both motion picture and television industries; motion picture and television writers and critics of the newspapers; fan magazines, both film and TV; national magazine film writers; Hollywood representatives; newspaper syndicates; foreign press representatives.

Non-Theatrical—A listing of producers and distributors, libraries and miscellaneous services for advertising, industrial, educational, television, documentary purposes.

In addition to the above sections, there is also a complete statistical section. For motion pictures, there are statistics on exhibition, distribution, production, employment and financial. For television, the date includes statistics on TV sets, stations, employment, revenues, expenses.

There is also a list of "The Great Hundred," motion pictures released through the years. It includes notable money-making attractions and/or creative artistic achievements. Also contained is a thorough review of the film year, written by the editor.

"STAR IS BORN" TO HAVE 2-HOUSE BROADWAY RUN

A twin Broadway engagement for Warner's "A Star Is Born" has been set with record admission prices to be charged at the Paramount and Victoria, the two houses which will begin the run the night of October 12.

It was announced by Ben Kalmenson, Warner Bros. distribution vice-president, that the formal New York two-theatre premiere will take place the evening of October 11.

Edward Hyman, vice-president of American Broadcasting-Paramount Theatres, disclosed Paramount theatre plans for the picture. He said admission prices will be raised to a \$2.30 high for weekend evenings, representing the highest price ever charged for a film by the Paramount and the highest ever charged on Broadway other than the \$2.50 general admission price record set by the Roxy for "The Robe." The Victoria will have the same price scale as the Paramount, it was learned.

Tickets for the premiere night will be priced at \$5.75 each. The Paramount will begin its advance sale of premiere night tickets this weekend. Following the premiere Paramount plans to open its doors at 5 A.M. to handle the expected crowds and keep open 24 hours through Columbus Day. Judy

Garland, star of the film, will be on hand for the premiere, it was stated.

The tentative admission scale for the 3,650-seat Paramount and the 811-seat Victoria was said to be as follows: from opening to 1 P.M., \$1.50; from 1 to 3 P.M., \$1.85; from 5 P.M. to closing, \$2, and \$2.30 on holidays and weekends.

A comprehensive all-out pressbook of 28 pages plus a 12-page inserted advertising section has been prepared by Mort Blumenstock's advertising and publicity department.

Special de luxe copies of the book for distribution to leading exhibitors and circuit heads has been prepared, sealed with a spider-weave glassine dust jacket.

The pressbook opens with a color spread presenting the billing and the story. This is followed by another spread emphasizing in montage the unprecedented top magazine and newspaper "breaks" that have blanketed the country with publicity on the production. Following is a spread detailing the company's record advertising campaign with a readership of 170,000,000 in national magazine and Sunday supplements, which is in addition to the giant city-by-city newspaper, TV and radio advertising.

Other sections deal with exploitation and display material.

Picketing of Columbia Is Called Off

MINNEAPOLIS: Exhibitor picketing of the local Columbia exchange, which featured a sign reading "Columbia is unfair to independent theatre owners" and which was under way for three days last week was called off last Friday pending final ruling on temporary injunction proceedings before Judge Gunnar H. Nordbye in Federal District Court.

The suit, filed by Columbia attorneys against North Central Allied and Benjamin Berger, NCA president, as well as 15 Allied directors and others, charged the picketing was illegal and the sign was designed to indicate that a labor dispute was in progress where none existed.

The delay in a ruling on Columbia's application was granted by Judge Nordbye to permit Stanley Kane, executive counsel for NCA, additional time to prepare a brief in the case. In his request, Mr. Kane promised that there would be no further demonstration at the exchange.

The dispute arose over Columbia's film rental demands for "The Caine Mutiny." Defending Columbia's right to set its own rental terms, David Shearer, Columbia counsel, said that the film was one of the top pictures of the year and that "the terms we establish should be established in a free market—free from this type of restraint."

Mr. Kane's answer to the complaint denied that North Central Allied was officially sponsoring the picketing demonstration, although he admitted that Martin Lebedoff, member of Allied's board of directors, "was instrumental" in organizing the picket and that Mr. Berger also was involved. The court gave Mr. Kane 20 days in which to file a brief and Mr. Shearer five days in which to answer.

UniversalNet \$2,636,415

Universal Pictures and subsidiary companies have reported earnings for the 39 weeks ending July 31 of \$2,636,415 after providing \$250,000 for contingent liabilities and \$3,400,000 for Federal taxes on income.

After dividends on the preferred stock, this is equivalent to \$2.49 per share on the 988,574 shares of common stock outstanding July 31.

For the 39 weeks ending August 1, 1953, adjusted earnings were \$2,051,008 after providing \$250,000 for contingent liabilities and \$3,300,000 for Federal taxes on income. After dividends on the preferred stock, this was equivalent to \$1.87 per share on the 999,306 shares of common stock outstanding August 1, 1953.

New England Group Hears Dollinger of New Jersey

BOSTON: Liaison officers to facilitate co-operation between National Allied and the regional units, especially in the fields of general film and legislative problems, were suggested here last week by Irving Dollinger of New Jersey, regional vice-president of National Allied, in a speech at the first fall

meeting of Independent Exhibitors of New England at the Hotel Bradford. Mr. Dollinger urged all members to watch closely for the possibility of additional theatre taxes in the municipalities in individual states. Liaison officers will be selected in the near future. Irving Isaacs, president of the New England group, presided.

20th-Fox Sets 57 Dates for "Woman's World" by Oct. 31

Twentieth Century-Fox's newest CinemaScope production, "A Woman's World," will have 57 first domestic playdates by the end of October, following its premiere opening September 28 at New York's Roxy theatre, the company announced this week. The drama, which stars Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl and Cornel Wilde, opens September 29 at the Oriental, Chicago, and at the Wilshire, Los Angeles, October 5, followed by 54 more openings throughout the country before the end of the month.

RKO to Release "Quest"

"Quest for a Lost City," feature length Eastman color adventure film with the explorer team of Dana and Ginger Lamb, will be distributed by RKO, it was announced by J. R. Grainger, RKO Radio Pictures president, and Sol Lesser, head of Sol Lesser Productions.

Paramount's "Sabrina" In Broadway Premiere

Fanfare, including a lobby broadcast, celebrities and arc lights, drew throngs to the Criterion theatre, Broadway, New York, Tuesday evening, as Paramount opened "Sabrina." The opening was in honor of William Holden, one of its stars, who was present, along with others such as Grace Kelly, Gina Lollobrigida, Cole Porter, Eva Gabor, and others.

Two Drive-ins Ready

DENVER: Two additional drive-ins are being prepared for early opening in this territory, with one of them opening a new town to films. R. H. Daniels is building a 350-car drive-in, planning on year-round operation, at Hollywood, N.M., which will give the town its first film establishment. Schumour Theatres is building a 350-car drive-in at Craif, Colo., where they also operate conventional theatres.

36 KEY MAJOR CIRCUITS

HAVE ALREADY BOUGHT

"PRIVATE HELL"



"LOADED WITH FAST
ACTION AND SUSPENSE!"
—N. Y. Daily News

OFF-BEAT
STORY WITH
DYNAMIC
IMPACT!"
—Film Daily

RISP...
DRAMATIC!"
—N. Y. Daily
Mirror

ELL' OFF TO HOT
B'WAY START!"
—Daily Variety

UNITED-PARAMOUNT THEATRES
RKO THEATRES
STANLEY-WARNER THEATRES
WALTER READE CIRCUIT
FABIAN THEATRES
FLORIDA STATES THEATRES
WILBEY KINCEY CIRCUIT
MARTIN THEATRES
NEW ENGLAND THEATRES
AMERICAN THEATRES
E. M. LOEW CIRCUIT
JAMESTOWN AMUSEMENT CORP.
BALABAN & KATZ THEATRES CORP.
PUBLIX-GREAT STATES THEATRES
INTERSTATE THEATRES
COOPER FOUNDATION
FOX-INTERMOUNTAIN THEATRES
TRI-STATE THEATRES
UNITED DETROIT THEATRES
FOX MID-WEST THEATRES
ARIZONA-PARAMOUNT CORP.
FOX WEST COAST THEATRES
ROBERT L. LIPPERT THEATRES
MINNESOTA AMUSEMENTS CORP.
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L.A. DRIVE-IN THEATRES
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ALLADIN DRIVE-IN THEATRES CORP.
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HOWARD DUFF · DEAN JAGGER
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Distributed by Filmmakers Releasing Organization



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Watch for...

**"MAD
AT THE WORLD"**

and

"CRASHOUT"



THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending September 18 were:

Albany: BLACK SHIELD OF FALWORTH (U-I), THE EGYPTIAN (20th-Fox).

Atlanta: DRAGNET (W.B.), KING RICHARD AND THE CRUSADERS (W.B.), SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 3rd week.

Boston: THE CAINE MUTINY (Col.), DRAGNET (W.B.), THE EGYPTIAN (20th-Fox), REAR WINDOW (Par.).

Buffalo: THE BOUNTY HUNTER (W.B.), CROSSED SWORDS (U.A.), DUEL IN THE SUN (SRO reissue), THE EGYPTIAN (20th-Fox) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 7th week.

Cincinnati: DRAGNET (W.B.) 2nd week, DUEL IN THE JUNGLE (W.B.), REAR WINDOW (Par.) 3rd week.

Cleveland: DRAGNET (W.B.) 2nd week, THE EGYPTIAN (20th-Fox) 2nd week, VALLEY OF THE KINGS (MGM).

Columbus: DRAGNET (MGM) 2nd week, MAGNIFICENT OBSESSION (U-I) 2nd week.

Denver: BROKEN LANCE (20th-Fox) 3rd week, DRAGNET (W.B.) 2nd week, REAR WINDOW (Par.) 3rd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 2nd week, VANISHING PRAIRIE (Buena Vista) 4th week.

Des Moines: THE EGYPTIAN (20th-Fox) 2nd week.

Detroit: THE CAINE MUTINY (Col.) 11th week, DRAGNET (W.B.), MAGNIFICENT OBSESSION (U-I) 3rd week.

Hartford: BLACK SHIELD OF FALWORTH (U-I), THE EGYPTIAN (20th-Fox) 3rd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Indianapolis: THE EGYPTIAN (20th-Fox), SUSAN SLEPT HERE (RKO).

Jacksonville: ABOUT MRS. LESLIE (Par.), BLACK SHIELD OF FALWORTH (U-I), THE CAINE MUTINY (Col.) 4th week, THE EGYPTIAN (20th-Fox) 2nd week.

Kansas City: DRAGNET (W.B.) 2nd week, THE EGYPTIAN (20th-Fox) 2nd week, LIVING IT UP (Par.) 2nd week, REAR WINDOW (Par.) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 2nd week.

Memphis: BROKEN LANCE (20th-Fox), DRAGNET (W.B.) 2nd week.

Miami: LIVING IT UP (Par.) 3rd week.

Milwaukee: DRAGNET (W.B.), THE EGYPTIAN (20th-Fox) 2nd week, LIVING IT UP (Par.) 3rd week, SUSAN SLEPT HERE (RKO) 3rd week.

Minneapolis: APACHE (U.A.), DUEL IN THE SUN (SRO reissue).

New Orleans: THE BLACK SHIELD OF FALWORTH (U-I), DRAGNET (W.B.), THE EGYPTIAN (20th-Fox) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 2nd week.

Oklahoma City: BROKEN LANCE (20th-Fox) 3rd week, THE CAINE MUTINY (Col.) 3rd week, DRAGNET (W.B.) 2nd week, THE EGYPTIAN (20th-Fox) 2nd week, SUSAN SLEPT HERE (RKO) 2nd week.

Omaha: APACHE (U.A.) 2nd week, THE EGYPTIAN (20th-Fox) holdover, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) holdover.

Philadelphia: DRAGNET (W.B.) 2nd week, THE EGYPTIAN (20th-Fox) 2nd week, ON THE WATERFRONT (Col.) 6th week, REAR WINDOW (Par.) 4th week.

Pittsburgh: BROKEN LANCE (20th-Fox) 4th week, DRAGNET (W.B.) 2nd week, MAGNIFICENT OBSESSION (U-I) 4th week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 3rd week.

Portland: THE BLACK SHIELD OF FALWORTH (U-I), DRAGNET (W.B.) 2nd week, THE EGYPTIAN (20th-Fox).

San Francisco: DRAGNET (W.B.) 2nd week, THE EGYPTIAN (20th-Fox) 3rd week, PUSHOVER (Col.), REAR WINDOW (Par.) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 4th week.

Vancouver: DOCTOR IN THE HOUSE (JARO), THE FINAL TEST (JARO) 2nd week, GONE WITH THE WIND (MGM reissue) 4th week, SABBRA (Par.) 3rd week.

Washington: BROKEN LANCE (20th-Fox) 2nd week, THE CAINE MUTINY (Col.) 10th week, DRAGNET (W.B.) 2nd week, GAMBLER FROM NATCHEZ (20th-Fox), REAR WINDOW (Par.) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 4th week, SUSAN SLEPT HERE (RKO) 4th week, THE VANISHING PRAIRIE (Buena Vista) 3rd week.

Wolfberg in Talks to Aid Makelim

A round of conferences with circuit executives was begun in New York last weekend by John Wolfberg, vice-president of Makelim Productions, in an attempt to line up at least an additional 500 theatres, especially larger houses in key cities for the Makelim program.

Mr. Wolfberg, who was in New York from the coast, said that already 2,500 theatres have subscribed to the Makelim plan, making playing time commitments for 12 Makelim productions over a one-year period.

Shooting on the first Makelim production will begin in about six weeks, Mr. Wolfberg said. The pictures will be top productions, featuring top stars, he added. An announcement on the titles and stars will be made shortly by Mr. Makelim on the coast, Mr. Wolfberg said.

It was understood that Mr. Wolfberg was scheduled to confer with officials of Stanley Warner, American Broadcasting-Paramount Theatres, RKO Theatres, the Brandt circuit and representatives of other leading theatre circuits.

Mr. Makelim acknowledged that some theatre owners, due to the newness of the Makelim plan, were reluctant to join, fearful of "blind booking." He stressed, however, the merits of the plan which he called "a new form of distribution," highlighting the profit-sharing provisions under which the exhibitor and distributor share 50-50 in the residual profits of the pictures, the profits garnered from the foreign market and from non-subscribing theatre bookings.

U-I Advertising-Publicity Chiefs Meet on West Coast

Universal-International advertising, publicity and exploitation executives will gather at the company's coast studios Monday for a series of conferences with David A. Lipton, vice-president, on promotional plans on pictures to be released during the next few months and on long-range promotional planning on pictures currently in production. Attending from the New York home office will be Charles Simonelli, eastern advertising and publicity department manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; Herman Kass, eastern exploitation manager; John Horton, Washington representative; Ben Katz, midwest field exploitation representative, and Robert Gillham, of Cunningham and Walsh, Universal's advertising agency.

New 'U' Exchange Office

KANSAS CITY: Universal's branch office, located in a new one-story building on Film Row which was opened last week, has 7,000 square feet on its main floor and a large outdoor billboard atop the roof.

Showmanship "Workshops" Are Planned by MGM

How to sell theatre tickets. This will be the subject of one-day round table sessions at which MGM will be the host and exhibitors their guests. They will be held in exchange areas, and are to be called "Ticket Selling Workshops".

The company says the only thing to be discussed is that one topic. It adds that wherever practical it will hold its forums

in conjunction with meetings of regional exhibitor organizations.

Mike Simons, MGM director of customer relations, will conduct the meetings, and also bring to them experts in the promotion of pictures. Each meeting will be "tailored to the needs of the territory".

The company says some exhibitor units have asked to be allowed to "co-sponsor"; and some showmen of prominence have offered personally to cooperate. Its own home office staffs are already preparing material.

—EXHIBITORS EVERYWHERE—

ANSWER ALLIED'S CALL TO ARMS!
ALLIED BROKE THE "SOUND BARRIER"
AND WITH YOUR HELP
ALLIED CAN BREAK THE "PROFITS BARRIER!"

—Attend—

NATIONAL ALLIED'S GREAT "PRODUCT CONVENTION" AND "SILVER ANNIVERSARY TRADE SHOW" OCTOBER 12, 13, and 14

HOTEL SCHROEDER

MILWAUKEE, WISCONSIN

NO. 1 CONVENTION ISSUE

THE RIGHT TO MAKE A PROFIT!

Allied's campaign to restore profits to the theatres will reach its climax at this Convention, and its success depends upon whether a thousand determined, resolute exhibitors are gathered here, whose voices cannot be ignored and whose influence will be irresistible.

CONVENTION HIGHLIGHTS

BUSINESS

Labeled the "PRODUCT CONVENTION," great emphasis will be placed on the following issues:

1. Excessive Film Terms that Deny Profits.
2. Artificial Print Shortage.
3. Government Control.
4. Unfair Trade Practices.

Open Forums and Frank Discussions to Precede Concrete Action on Above.

Film Clinics for all Types and Sizes of Theatre Operation.

Complete Coverage, in Simple Form, of the Technological Advancement in Motion Picture Presentation.

A "SILVER ANNIVERSARY TRADE SHOW" Reflecting 25 Years of Progress in the Mechanical Operation of Theatres.

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- ★ 2—ALL-INDUSTRY COCKTAIL PARTIES!
(Courtesy of National Carbon Co. and Pepsi-Cola Co.)
- ★ 2—EXHIBITOR LUNCHEONS!
- ★ 2—LADIES' LUNCHEONS!
—One with a Style Show
—One with a Special Tour
- ★ NIGHT CLUB DINNER PARTY
with a breathtaking floor show, featuring the "Crew-Cuts" and other top entertainers!
(Courtesy of the Coca-Cola Co.)
- ★ ALLIED'S "SILVER ANNIVERSARY" BANQUET
and a bevy of Hollywood Talent headed by:
ESTHER WILLIAMS
and
MORTON DOWNEY

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Hollywood Scene

Deadwood, So. Dak.

ESTEEMED EDITOR:

Last year's vacation letter from this place to this space broke to the trade the first authentic news about the nature and the history of the mechanisms and the procedures which have become, in a scant eleven months, the exciting and stimulating thing the world now knows as VistaVision. It would be nice if this year's vacation letter from this most level-eyed town in our nation were the conveyor of comparably important information, but it is not. This one contains nothing more vital to the film industry than some findings about some people who have had things to ask and things to say about the movies. Probably the most vital of the findings is that they're still asking and still saying.

Not Many Constructive Things to Tell Then

A year ago, about a double fortnight later than this, the supply of constructive things to tell an asking-type individual noting the motor car's home port and moved thereby to inquiry wasn't big, rich nor alluring.

The 3-D balloon had overshot its mark and was descending as swiftly as it had risen; exhibitors participating in this publication's Herald Institute of Industry Opinion survey of the situation had decided "3-D Future Hinges on Better Stories," understating the disaster quite some.

CinemaScope was an exciting name for a system thrillingly acclaimed on the occasion of its first use anywhere for the world-premiere of itself and "The Robe" at the Roxy theatre in New York on October 16; but there was no power in this cheering information to inspire a population that had just had its fill of another system wearing identical adjectives.

On the other, the folks in the towns and in the cities and in between had been told by syndicated columnists in print and by assorted speakers on radio and television that Hollywood had lost the ball, and probably the ball game. The big men in the front offices couldn't make up their minds about what to do next, the gossips were saying, and this was a more damaging libel than the old one about the big men being bull-headed.

This Year It's Quite The Other Way Around

No, there wasn't much a constructive cross-country traveler could convincingly confide to the plain citizen about the great future of the motion picture at that point on the calendar.

This year it's the other way 'round. There's so much to tell that is good, favorable and promising that a guy finds himself tiring his listener if he isn't careful. This year that word CinemaScope, which was merely the name of a system on that other

tour, is the brightest all-around star in the box office firmament. The people in the towns and cities and beyond them ask, "Is it in CinemaScope?" with the same eager inflection they used to ask, "Is it in Technicolor?" and still do.

It's not to be said properly that they stay home if it isn't, for there is plenty of proof to the contrary, but it's no stretch to say that people in general are disposed to forgive the absence of one top star, maybe two, if it says "CinemaScope" on the marquee. All of which makes it clear as a bell that CinemaScope, far from depressing public anticipation of VistaVision, in the way the collapse of 3-D prejudiced CinemaScope's reception, is having the precisely opposite effect.

Yes, a casual inquirer about the status of the motion picture this year is likelier than not to weary of the topic while his informant is still going strong. Fortunately, there are not so many inquirers (there never are when they're happy about what they're seeing) as a year ago, and they are better equipped with knowledge of what's what.

There's nothing like a slow trip across this country to give you a feel of it, plus a perspective on Hollywood. From this far point of view most of the marginal matters that obscure the scene at close range vanish into the smog, and only the tremendous skill and great art that the world loves as its own remain. Even level-eyed Deadwood deems these wondrous.—WILLIAM R. WEAVER.



SIX pictures were started, and two others were completed, during the week.

"Interrupted Melody" is an MGM project in CinemaScope and color. It has Eleanor Parker, Glenn Ford, Cecil Kellaway, Roger Moore, Ann Codee and Peter Leeds in the cast. Jack Cummings is producing, with Curtis Bernhardt directing.

"The Trouble With Harry" is producer-director Alfred Hitchcock's next undertaking for Paramount release and is going in VistaVision and Technicolor. Edmund Gwenn, John Forsythe, Stanley MacLane and Mildred Dunnock are principals.

"The Seven Year Itch" is the Marilyn Monroe picture, already extensively publicized, which Charles K. Feldman and Billy Wilder are co-producing, the latter also directing, for 20th-Fox. Other players are Tommy Ewell, Evelyn Keyes, Carolyn Jones, Victor Moore and Sonny Tufts.

"Not as a Stranger" is the first Stanley Kramer picture under his new releasing contract with United Artists. Kramer is producing and directing. Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford and Charles Bickford are principals.

"Gentlemen Marry Brunettes" is a Russ-Field-Voyager production for United Artists release. It is being shot in CinemaScope and

THIS WEEK IN PRODUCTION:

STARTED (6)

MGM

Interrupted Melody
(CinemaScope;
Color)

PARAMOUNT

The Trouble With Harry
(VistaVision; Technicolor)

20TH-FOX

The Seven Year Itch
(CinemaScope)

COMPLETED (2)

COLUMBIA

Prize of Gold (Warwick;
Technicolor)

SHOOTING (26)

ALLIED ARTISTS

The Big Combo
(Theodora-Security
Prods.)
The Black Prince
(CinemaScope;
Technicolor)

COLUMBIA

My Sister Eileen
(CinemaScope; Technicolor)
Tight Spot (formerly
"Dead Pigeon")

INDEPENDENT

Dance in the Sun (Paal-
Arion Prods.; Klang
Stereo; Gevacolor)
Oklahoma (R & H;
Todd-AO; Cinema-
Scope; Eastman)

LIPPERT

The Glass Tomb (Ham-
mer) formerly "Out-
siders")

MGM

Hit the Deck (Cinema-
Scope; Eastman)
Boulevard in Paris
(CinemaScope; Technicolor)
Prodigal (Cinema-
Scope; Color)

PARAMOUNT

Eddie Foy and the
Seven Little Foyes
(VistaVision; Technicolor)

Color)

UNITED ARTISTS

Not as a Stranger
(Stanley Kramer)
Gentlemen Marry
Brunettes (Russfield-
Voyager; Cinema-
Scope; Technicolor)

U-I

Justice Comes to Tomahawk (color)

20TH-FOX

White Feather (Panor-
amic; CinemaScope;
Technicolor)

Lucy Gallant (Vista-
Vision; Technicolor)

REPUBLIC

Timberjack (Trucolor)

20TH-FOX

Racers (CinemaScope;
Technicolor)
Untamed (Cinema-
Scope; Technicolor)
Prince of Players
(CinemaScope;
Color)

UNITED ARTISTS

Night of the Hunter
(Gregory Prods.)
The Kentuckian (for-
merly "The Gabriel
Horn") (Hecht-
Lancaster Prods.;
CinemaScope; Tech-
nicolor)

UNIVERSAL

To Hell and Back
(CinemaScope;
Technicolor)
Lady Godiva of Coven-
try (Technicolor)
The Looters

WARNER BROS.

Mister Roberts (Cinema-
Scope; Warner-
Color)
Moby Dick (Cinema-
Scope; Technicolor)
Young at Heart
(Arwin; Warner-
Color)
Strange Lady in Town
(CinemaScope;
WarnerColor)

Technicolor and in Paris, with Robert Bassler producing and Richard Sale directing. Jane Russell, Jeanne Crain, Scott Brady, Alan Young are in the cast.

"Justice Comes to Tomahawk" is a Universal-International production with Lex Barker, Mara Corday, Stephen McNally and John Dehner as principals. Howard Pine is producing, and Jack Arnold is directing.

8,000 Dates Anticipated On 'Luther'

Approximately 8,000 contracts for the "popular price" release of "Martin Luther" in October are expected throughout the world, Cresson E. Smith, general sales manager for Louis de Rochemont Associates, and Henry Endress, chairman of the administrative committee of Lutheran Church Productions, said in a recent New York interview.

The film, which Mr. de Rochemont produced in Germany on a budget of \$500,000 for Lutheran Church Productions, already has brought in \$3,000,000 in film rental in 3,000 United States bookings and about \$200,000 in rentals in Canada, Mr. Smith said. The only other country in which the film has been shown extensively thus far is Western Germany, where it has had 845 dates with runs of from one to 10 weeks. Europa Films is handling the German distribution.

The picture, which de Rochemont is distributing in the United States, England, Norway, Sweden, Denmark, Finland, Switzerland, Holland and Iceland, and which 20th-Fox is releasing in other areas of the world, will open at the Guild theatre in New York October 15 at popular prices. Earlier it had a 14-week run at the same theatre with prices scaled up to \$1.80.

National Screen Service will continue to handle the physical distribution of the film for de Rochemont. Mr. Smith also announced that exhibitors will be allowed to play a second feature with "Martin Luther," something which was not allowed in the earlier release of the film. The only condition set by the distributor is that the second feature be approved by Lutheran Church Productions to make certain it is in good taste.

Wallis Will Make Three For Paramount Next Year

Hal B. Wallis will produce three top-budget pictures for Paramount release during 1955, he said in New York last week, after returning from Europe. One of the films, possibly in VistaVision, will be made in Europe, he added. Mr. Wallis will begin shooting locations in Key West in November, for "The Rose Tattoo," a Tennessee Williams play for which the author has also done the screenplay. Dean Martin and Jerry Lewis will make "Martin and Lewis in Paris" for him after the first of the year, and then this will be followed by a Shirley Booth vehicle, he said.

Cinerama Anniversary

Next month, Cinerama will mark one year at the Boyd Theatre, Philadelphia. A feature of the commemoration will be a Chamber of Commerce "movie luncheon" in the theatre's lounge.

TELEPHONE MEETING STARTS "SALUTE" DRIVE

A national closed telephone circuit conference will inaugurate the 1954 Christmas Salute, for the Variety Clubs-Will Rogers Memorial Hospital. It will be September 30, and will be conducted by Abe Montague, Hospital president, from New York City, speaking to exchange area offices whose managers are serving as distributor chairmen. These have invited to the conference local exhibitor chairmen, branch managers, radio and TV executives, Variety Club barkers, and equipment and accessory dealers, all of whom make up the personnel of the drive. This year, the Drive seeks 200,000 scroll signatures, and \$250,000. It will operate until January 15.

Plan to Push Perspecta Abroad

Arthur M. Loew, president of Loew's International, announced in New York this week that MGM has set up a special fund of more than \$2,500,000, in addition to its regular advertising budget, to promote in the international market its new season's product and Perspecta stereophonic sound. Such a merchandising move, said Mr. Loew, is unprecedented in the international market.

The new global policy, to be known as PEP (Perspecta Exhibitor Plan), stems from the fact that this is the first full season in which all MGM pictures in international markets will be released with Perspecta sound tracks, Mr. Loew said. Theatres in all parts of the world will get their first chance to play a steady stream of MGM directional sound pictures and to cash in on the distinct plus values of the sound system, he added.

Concluding, he said: "We are convinced that stereophonic sound represents a permanent advance in industry techniques. While we are in business to sell pictures and not directional sound, we will not neglect educating the public with regard to the improved use of stereophonic sound that Perspecta makes possible in the new MGM attractions.

"This is not a job for us alone. We will invite and we will get the closest collaboration of the showmen of each country who, in the last analysis, are the closest link with the public we both serve."

"Angelika" in New York

The German language film, "Angelika" opened at the 68th Street Playhouse, New York September 24. Joseph Brenner Associates is handling. The picture has subtitles.

New 'Maria' Dedicated To Edison

WEST ORANGE, N. J.: This town, the birth place of motion pictures, again has a motion picture theatre. A full-scale replica of the first motion picture studio, the "Black Maria," was dedicated here Wednesday with appropriate fanfare at the Edison Museum with Vice-Admiral Harold G. Bowen, executive director of the Thomas Alva Edison Foundation, in charge.

On hand were many distinguished guests who heard addresses on motion picture's contributions to education, technology and the entertainment fields and witnessed the dedication of a memorial plaque paying tribute to the late Mr. Edison as founder of the motion picture industry.

Among the principal speakers was Adolph Zukor, chairman of the board of Paramount Pictures, who traced his own long career in the industry and his early associations with Mr. Edison. "We businessmen," said Mr. Zukor, "who have at times been credited with the development and growth of the motion picture industry realize full well our indebtedness to him." The executive also pointed out the tremendous economic importance of the motion picture industry today as well as the part it has played in education and in selling the American way of life abroad.

As part of the ceremonies, the premiere was held of Jules Levey's 30-minute color film, "The Story of Thomas Alva Edison." The documentary, which has no actors, tells the story of Mr. Edison's life by showing not only his inventions but the places where he worked and lived. In his West Orange laboratory, Mr. Edison developed the first motion picture camera, called the Kinetograph, and opened a new field for entertainment and education. Mr. Edison's 1899 Strip Kinetograph, recently discovered in an unused vault, also went on display Wednesday for the first time here.

The "Black Maria," which seats 50, is open to the public each week Monday through Friday, showing the documentary film as well as various early Edison productions. The inventor constructed the first studio in the backyard of his West Orange laboratory in 1892. A frame building covered with black tar paper, the "Black Maria" was built on a circular track, with a roof which opened to allow the sunlight to enter.

Technicolor Starts New Plant in France

Ground has been broken at Joinville, near Paris, for the first buildings of the new Technicolor plant there. Several engineers from Technicolor, Hollywood, are helping. The plant will have an annual capacity of at least 70,000,000 feet of positive prints. Production on a regular basis at the plant will begin some time in 1955.

Telecast of Big Bout Is Called Good

Despite technical difficulties in five situations that resulted in ticket refunds, the closed circuit telecast of the Rocky Marciano-Ezzard Charles heavyweight title fight resulted in business that was described as "very good" by a Theatre Television Network spokesman early this week.

The telecast did not set any records because of the mechanical failures and the ticket refunds due to the two postponements of the International Boxing Club event. (For a story of the fight motion pictures, see opposite page.)

In Chester, Pa., Albany, N. Y., Huntington Park, Cal., New Orleans and San Francisco patrons were highly irked and on the verge of rioting when the closed circuit telecast blacked out due to burned out tubes, picture and power failure. The manager of the Stanley theatre in Chester, J. M. Feldhun, promised his patrons refunds of \$3.60 to ticket holders. In Albany the Grand theatre promised refunds of the \$3.30 price.

Prior to the fight last Friday night a spokesman for IBC estimated that theatre television returns would be about \$200,000. An announcement early this week stated

that returns were not all in but were expected to reach about \$125,000, with \$35,000 from radio.

Some 70 theatres carried the fight. An official of the Stanley Warner Corp. reported that in 10 situations where the bout was shown, these was 85% capacity.

It was announced this week that Box Office Television holds exclusive rights to the closed circuit telecasting of the Notre Dame football games. The first of the seasonal series will be presented October 16 when the team meets Michigan State.

IFE Sets Release of "Bread, Love, Dreams"

With the American premiere this week in New York of the Italian film, "Bread, Love and Dreams," it was announced that I.F.E. Releasing Corporation would distribute the picture in the U.S., Canada and the Far East. Bernard Jacon, vice-president in charge of sales and distribution, hoped it might duplicate its success in Italy and throughout Europe. "Bread, Love and Dreams" will first play the principal cities. It then will be aimed at the circuits without benefit of dubbing, with one already set. I.F.E. also disclosed that between now and March, 1955, it would release 11 films. Five would be in color and six in black-and-white, two of which are specialized or non-dubbed films. By the latter part of next spring, it also expects to have a film photographed in CinemaScope.

Urges Distributors Aid Theatres in Selling

Distributors ought to spend more energy assisting exhibitors to sell product, and less attempting to obtain "unreasonable and inequitable film rentals," George Kerasotes, vice-president of United Theatres of Illinois, told a regional meeting at the Leland Hotel, Springfield, Ill., Monday.

He added that "higher rentals result from higher grosses," and declared distributors have seemed to feel they've completed performance of contract by selling the exhibitor a valuable motion picture at high terms.

The exhibitor's margin of profit is too small to permit large advertising, Mr. Kerasotes said, and added: "we have all played motion pictures our patrons enjoyed, but only a few attended."

Show Superscope in 3 Capitals Abroad

HOLLYWOOD: Demonstrations of Superscope will be held in three European capitals during October, Joseph Tushinsky, co-inventor of the system, declared last week-end. He was to sail for Europe September 30 for a showing in London October 12. This was to be followed by demonstrations in Paris October 19 and in Rome October 26. Mr. Tushinsky's newly-perfected anamorphic photographing lens will be made available to studios in Hollywood following his return from Europe, he indicated.

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See Trial Early in 1955 Of Terre Haute Action

WASHINGTON: The Government's anti-trust suit against two companies operating theatres in Terre Haute, Ind., is expected to come to trial early next year, according to the Justice Department. At a pre-trial conference last week, parties to the case were told the trial probably would be set for January or February. The case was brought some time ago against Alliance Theatre Corp. and the Fourth Avenue Amusement Co., which were operating six first run theatres in Terre Haute under a pooling agreement. The Government's complaint alleged that the pooling agreement violated the Sherman Anti-Trust Law and the combined operation of the Alliance and Fourth Avenue theatres monopolized the first run theatres in Terre Haute.

RKO Extends Deadlines On Stock Purchasing

The board of directors of RKO Radio Pictures has extended until December 31 the period within which stockholders may exercise their privilege of tendering stock to the corporation for redemption at \$6 per share. The board also authorized an extension until December 15 of the period in which Howard Hughes may accept an offer previously made by the corporation to purchase from him, at \$6 per share, all or any portion of the 1,262,120 shares of stock owned by him. In a state-

ment to stockholders, the company pointed out that there have been tendered by the stockholders for redemption a total of 951,810 shares, leaving still outstanding 2,963,103 shares, including the 1,262,120 shares registered in the name of Mr. Hughes and 884,900 registered in the name of the Atlas Corporation.

Republic Battles Autry In Supreme Court

Republic Pictures over the weekend asked the Supreme Court to uphold an Appellate Court's decision that it has the right to use Gene Autry's voice, name, and likeness in commercial advertising. Mr. Autry last week had appealed that lower court decision, to the higher court. Republic attorneys in their brief stated Mr. Autry's employment contracts allowed the company to use his personality to advertise a picture; and, for a limited time, and subject to various conditions, to use them also to advertise other products.

Youngstein Names 31 To Aid B'nai B'rith

A committee of 31 persons in home offices, exchanges, circuits, independent theatres and other branches of the industry will aid chairman Max E. Youngstein raise funds for the 1954 drive of the New York Cinema Lodge, B'nai B'rith. They are expected to sell 500 contribution certificates at \$25 each.

Fight Film a Good Show

Intelligently shorn of all excess film baggage, the short subject of the Rocky Marciano-Ezzard Charles heavyweight championship bout confines itself to the bare essentials of the ring affair, and does it very well in 21 minutes. Les Winik produced.

United Artists, which is distributing the subject as produced by the International Boxing Club, reports 600 prints shipped to theatres throughout the country. Marciano, a champion of impressive caliber, proves in this subject that he is no flash-in-the-pan, but a real fighter of courage, tenacity and power, even though he may lack finesse.

In this fourth successful defense of his title, during which at the same time he extended his winning streak to 47 professional bouts, Marciano gave Charles little or no chance to hit the comeback trail. The second and eighth round knockdowns are repeated in slow motion, as is the knockout.

Here is the highlight of the film, since the camera has caught with amazing clarity the six separate and distinct thudding blows which drove Charles to the canvas in the eighth round. They land with relentless force and even spacing which almost appears staged, and of course are extremely effective in slow motion. It's a good subject, which can be profitably exploited.—C. S. A.

**SENSATIONAL
STORY!**

**ACTUALLY FILMED ON
LOCATION IN TANGIER!**

**DONALD
REY**

**FIRE
OVER
AFRICA**

*from
Columbia!*

BINNE BARRETT - GUY MIDDLETON - HUGH MARSHALL - JAMES LILBURN

Screen Play by ROBERT WESTERBY - Produced by H. L. BRANNON - Directed by RICHARD SALE

People in The News

SOL A. SCHWARTZ, president, and THOMAS O'CONNOR, treasurer and vice-president of RKO Theatres, left last weekend for an inspection tour of the company's theatre properties in the midwest and on the west coast.

C. J. BACHMAN, employed over 20 years with the Stanley Warner Theatres as chief engineer, has joined the Fairchild Recording Equipment Co. as theatre equipment products manager.

SAM SEPLWIN has been appointed manager of Republic's Chicago office and MORRIS DUDELSON manager of the Detroit branch. The former moves to Chicago from Detroit, where he was company branch manager. The latter was formerly with United Artists.

ANDREW MACDONALD has been named assistant comptroller of Allied Artists. He has been with the company since 1946.

J. WILLIS SAYRE, drama editor of the *Seattle Post-Intelligencer*, was honored at a dinner Thursday night at the Press Club given by theatre and distribution executives. It was staged as a goodwill and industry gesture.

SAM GORELICK, RKO Chicago branch manager, has been promoted to Midwestern district manager. He is succeeded as Chicago branch manager by RAY NOLAN, St. Louis branch manager. The latter post will be handled by TOM WILLIAMSON, promoted from salesman in St. Louis. FRANK E. BELLES has been promoted from salesman to branch manager of the Cleveland office, replacing JACK BERNSTEIN, who resigned recently.

SAMUEL PINANSKI, president of American Theatres Corp., has been reappointed a trustee of Lowell (Massachusetts) Technical Institute. The appointment, for three years, by Governor Christian Herter, marks the fifth term to which MR. PINANSKI has been appointed.

C. G. BELMONT, for the past 10 years with RKO Radio's foreign division, has resigned to join the same division of United Artists.

SAMUEL J. FRIEDMAN has been appointed to the United Artists publicity staff, succeeding CHARLES HANDEL, who has resigned.

B'nai B'rith Medal Goes To Balaban

Barney Balaban, president of Paramount, has been selected as the first recipient of the President's Medal for Humanitarianism by the Supreme Lodge of B'nai B'rith, oldest and largest Jewish service organization, it was announced this week by Samuel Markle, chairman of the Barney Balaban tribute committee.

The medal, the first to be awarded in the 111-year history of B'nai B'rith, will be presented to Mr. Balaban by Philip Klutznick, the organization's national president, at a testimonial dinner this Sunday evening, September 26, at the Waldorf Astoria Hotel. The film executive will be cited for "35 years of dedicated service to B'nai B'rith and to his fellow man." The testimonial will pay tribute to Mr. Balaban by providing \$1,000,000 for the economic development of Israel through the sale of State of Israel Development Bonds in his honor.

On Monday of this week President Itzhak Ben-Zvi of Israel asserted that the people of his country were "reassured as to our future relations with the United States" due to the efforts of American communal leaders such as Mr. Balaban. The President expressed his views in a cable to the Metropolitan Council of B'nai B'rith which is sponsoring the \$1,000,000 testimonial to Mr. Balaban.

Participating in the program at the dinner will be leading representatives of the entertainment world including Eddie Cantor, George Jessel, Eddie Fisher, Grace Kelly, William Holden and other personalities of equal importance.

MPEA Names Johnson Chief Of European Division

Eric Johnston, president of the Motion Picture Export Association, announced this week the appointment of G. Griffith Johnson, MPEA vice-president, to head the Association's European division. In the new post Mr. Johnson will be in direct charge of the European operations under the over-all supervision of Ralph Hetzel, MPEA vice-president and head of the Association's international department. Heretofore, Mr. Hetzel has included direct supervision of the European division among his duties. Mr. Johnson is expected to divide his time between Washington and New York, with trips to the overseas offices as the situation demands.

Ohio Drive-in Sold

MILFORD, OHIO: The Mo-Tour-In drive-in theatre here, has been sold to Frank Yassenoff, owner of drive-in theatres in Columbus. The Milford Amusement Company, of which Vern H. Williams is president, sold the theatre to Mr. Yassenoff, who has already taken over.

CinemaScope Sound Aided

An industry program, aimed at selling the public on CinemaScope Stereophonic Sound, has been announced by D. J. White, president of Magnasync, after talks with 20th Century-Fox executives.

Labeled "Stereoeette", the first phase of the program involves a theatre lobby display, including a Stereophonic enclosure in which the public receives a demonstration of dimensional sound. With each display kit, a supply of brochures is furnished which the listener is invited to take home. It tells the story of CinemaScope Stereophonic sound in simple language.

Fully endorsed by 20th-Fox, the Stereoeette was described by Spyros Skouras, president, as follows: "... we remain convinced of the vast superiority of four-track Stereophonic Sound over any other known method of reproduction. We do believe that your 'Stereoeette' display will prove an effective way of projecting that fact to the public."

Jack Arthur Canadian Pioneer of the Year

Jack Arthur, MBE, veteran of almost 52 years in show business including a tour with Sir Harry Lauder's concert party when he was only nine, was named this week to be

the recipient of the "Pioneer of the Year" award of the Canadian Picture Pioneers, it was announced in Toronto by N. A. Taylor, president. Mr. Arthur, violinist, conductor, producer of the Canadian National Grandstand Show and "Mr. Showbusiness" of the CBC radio program, was born in Glasgow and is a veteran of many years in the operation of theatres, including a long stint in the head office of Famous Players as supervisor of a number of houses. He will be honored in November at a special dinner to be attended by film and theatre people from all parts of Canada.

ITOA Reelects Brandt to 21st Year as President

The membership of the Independent Theatre Owners Association reelected Harry Brandt to his 21st year as president and four other New York City exhibitors vice-presidents at a general meeting held last week in New York. Renamed vice-presidents were David Weinstock, Max A. Cohen, William Namenson and Julius Sanders. Renamed treasurer was Leon Rosenblatt. Elected secretary was Edith Marshall, with John C. Bolte, Jr., named sergeant-at-arms. Elected board members were Richard Brandt, Samuel Einhorn, Norman Elson, Sam Friedman, J. J. Goldman, Jack Hattan, Ben Knobel, Larry Kurtis, Murray LaBoss, Abe Leff, Martin Levine, Martin Lewis, Al Margolies, Walter Neithold, Irving Renner, Ray Rhone and Jack Rochelle.

The National Spotlight

ALBANY

The first anniversary of CinemaScope found area exhibitors debating the impact of the process and the pictures produced with it; the product shortage created for unequipped theatres; the value of CinemaScope to drive-ins, and other problems created by the introduction of the new medium. . . . The Paramount team that made the detailed survey of Fabian's Palace and Stanley Warner's Strand for VistaVision comprised Dr. Charles Daily, Jim Pierson, Gilbert Norton and Gasper Urban. Branch Manager Dan Houlihan accompanied them. It was not announced which of the theatres might get "White Christmas". . . . Richard Murphy, manager of Fabian's Plaza, Schenectady, since 1946 and pre-war manager of Proctor's there, is new managing director of Proctor's in Troy. He succeeded Larry Cowen, who took an indefinite leave of absence due to illness. Louis Rapp has been promoted from manager of the Erie, Schenectady, to a similar post at the Plaza.

ATLANTA

Rube Joiner has joined the Distributor Group, Inc., distributors of 35mm. free films and whose booking office is located at 756 West Peachtree St. . . . George G. Thornton and R. J. Horn, owners of six theatres in Alabama, have started construction of their new 350-car drive-in in Winfield, Ala. Opening date is set for January, 1955. The theatre will be equipped for CinemaScope and wide screen. . . . Carroll Ogburn, Warners' Jacksonville branch manager, is undergoing treatment for a gastric ailment in a hospital there. Ollie Williamson, southern district manager with headquarters in Atlanta, will look after the Jacksonville branch while Mr. Ogburn is in hospital. . . . William Brodwell, Jr., owner of the Sharon drive-in, Abbeville, S. C., has ordered Super-Panatar lenses and plans to widen his screen 20 feet more. . . . Harry Katz, Kay Exchange, Atlanta, checked in after a visit to his Charlotte branch.

BOSTON

Hurricane Edna knocked business out on Saturday matinee but the downtown theatres reported capacity houses that evening and all day Sunday. Loss of electricity in many suburban homes accounted for the rush to theatres. . . . Sam Horenstein has severed connections with the Manley company and has joined American Theatres Supply Company. . . . Nathan Yamins, president of Yamins Theatres, Fall River, has been named president of Temple Mishkan Tefila, Roxbury, one of the oldest temples in this section. . . . Bill Dewire has been added to the staff of Alexander Film Company. . . . Sylvia Savits, daughter of Bill Savits, manager of the Arcadia theatre, Portsmouth, N. H., will marry Sidney Horn of Long Island in December. . . . A son and fourth child was born to Francis Maranhas, assistant manager at the Meadow Glen drive-in, Medford.

BUFFALO

George C. Maurer, who at one time was chief usher at Shea's Buffalo and assistant manager at Shea's Bellevue, Niagara Falls, and who now is a sales executive at the MGM home office, will be married here Saturday in St. Stephens Evangelical and Reformed Church to Joan Walden, the New York City ice skater who recently starred for two years at the New Yorker Hotel and appeared on Godfrey's TV ice shows. . . . Jack Goldstein, National Screen sales executive, working out of the local office, is back in town after a two-week vacation at Montauk Point, where, it is alleged, he caught one fish. . . . Eddie Miller, manager of the Paramount, has tied up with the Sample Shop stores in a promotion on the current attraction, "Sabrina," which promotes both the picture and the gowns worn by Audrey Hepburn. The stores, five of them, are using window displays and using a quarter page ad. The theatre is putting on an exhibit of the gowns on the mezzanine. . . . Ralph Waite Burgard has assumed his duties as assistant manager of the Buffalo Philharmonic Orchestra.

CHICAGO

The Chicago theatre announced the booking of "A Star Is Born" for October 15. The Warner film starring Judy Garland will have an extended run. . . . Jan Sterling will be a Chicago visitor Oct. 6 when her latest picture, "Human Jungle," premieres at the Roosevelt theatre. She'll make personal appearances at every show as well as sing on opening day. . . . Karl Harte, the U-I traveling auditor, spent a few days in town. . . . Walter Hyland, the head booker at the local U-I office, is still receiving congratulations on his 40 years at the Chicago office. . . . Evie Baum, Ben Katz's secretary, just returned from a Florida vacation. . . . Wally Heim tore a muscle in his leg and is in Augustana Hospital. . . . Bill Hollander, chief of B & K publicity, will vacation in Europe. His staff at B & K honored him and his wife with a bon voyage luncheon.

CINCINNATI

Exhibitors in neighborhood houses, where business has been only fair for the most part, are beginning to take an optimistic view of the future. . . . Construction work has been started on a new drive-in theatre, to be named the Pike 27, near Covington, Ky., just across the Ohio River from here, according to announcement by the M. & M. Theatre Co. . . . George Turlukis, operator of the Ramona drive-in, within the city limits at nearby Hamilton, Ohio, will enlarge the present screen to 124 feet by 52 feet to accommodate CinemaScope, which, it is claimed, will be the largest screen in Ohio.

CLEVELAND

"Dragnet" is holding over a third straight week at the S-W Allen and Warner's report

it is doing holdover business in all key territorial engagements. . . . Horace Shock, pioneer drive-in theatre owner and member of the ITO board of directors, sold his three theatres, the Lima, Gloria and Sharon of Lima, to Wick Theatres, Inc., of Cleveland, newly formed company headed by Douglas Wick and Robert J. Leaver, Cleveland attorneys who are new in the industry. . . . Arthurs who are new in the industry. . . . Arthur Luthi of the Luthi Studios is due home this week from an extended vacation in California. . . . Dan Ensel, 20th-Fox cashier, was the Cuyahoga County winner of the Caine Mutiny-Mainliner drama contest. His prize was a portable tape recorder and eligibility in the national contest. He has little theatre experience. . . . Jack Bernstein, who recently resigned as RKO branch manager to become general sales manager for Allied Artists of Canada, will be guest of honor at a testimonial dinner here on Oct. 11. In charge of ticket sale are Morris Lefko, RKO district manager; M. J. Glick, Salesmen's Club president; Joe Weinstein, Warner district booker, and Nate Schultz, Monogram franchise owner. . . . Henry Deutschlander has re-opened his Diana theatre, Valley City, for two days a week.

COLUMBUS

Maury Sher and Louis Sher have announced their acquisition of a lease for the Bexley, East Side neighborhood which has been closed for the past two years. The Shers, in association with Ed Shulman, Studio, Detroit, Mich., will operate the Bexley as an art house, opening Oct. 1. . . . Ground has been broken for a new \$250,000 drive-in at 3695 E. Main St., to be operated by the Mainview Corp. of Chicago, Ill. The drive-in will be equipped with in-car heaters and is expected to be opened Jan. 1. . . . Mrs. Lelia Stearn is celebrating her 10th anniversary as operator of the Southern. Mrs. Stearn has installed a new seamless Walker screen, new seats and new carpets. . . . Esther Williams was chosen "The Sweetheart of Sigma Chi" by the Ohio State University chapter during her stage engagement here at Loew's Ohio. . . . The Showman's Club, which was organized to become Tent No. 2, Variety Clubs International, has been dissolved. . . . Screen star Jean Arthur will open the Hartman stage season here Nov. 1 in "St. Joan."

DENVER

The Vogue was robbed during the night and \$830 taken from the safe. . . . The Broadway, downtown first run, formerly opening at 12, now opens at 5 p.m., with 60 cent price until 6, and 85 after. On Saturdays, Sundays and holidays it will open at noon. . . . Entire gross of opening night of "Sabrina," at \$1.25 a seat, at the 1,750-seat Denham, to go to community chest. Donated by Mrs. Vera Cockrill, theatre president. . . . Joe Barnett, 84, partner in Albuquerque Exhibitors, Albuquerque, N.M., died there. . . . C. U. Yaeger, Atlas Theatre. (Continued on following page)

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atres president, left for east to attend world series. Been doing this 20 years. . . . August Koeppe has bought the Oskosh drive-in, Oskosh, Neb., from Merrill Nygren.

DES MOINES

The Northside drive-in at Ottumwa was swept by fire and owner Jake Cohen said damage will amount to \$10,000. The blaze started in the concession building. . . . Sale of the Liberty theatre building in Council Bluffs has been disclosed. Sale was made for \$35,000 to A. C. Smead, who has operated the theatre for several years. . . . Gilbert Rathman, manager of the Marion theatre at Marion, reported the theft of \$85 from the cash drawer at the theatre. The burglar also attempted to open the theatre safe but was scared off by Mr. Rathman. . . . Glen Wilson has reopened the Lakota theatre at Lakota after weeks of darkness. . . . Jim Green, manager of the Princess at Eagle Grove, has been transferred to Estherville where he will manage the Estherville. Replacing Green at the Princess is Robert Nicholson, who has held theatre posts in Fremont, Neb., and Rockwell City, Ia. . . . A. H. Blank, president of Tri-States Theatre Corp., has announced the appointment of William Haver as manager of the Paramount theatre and city manager for the chain in Waterloo. He replaces Robert Leonard.

DETROIT

David Idzal turned the cellar Circus Room at the Fox theatre over to the local press who drank a toast or two to the first birthday of Cinemascope. . . . Co-hosts were 20th's Sol Gordon and Idzal's girl, Jean Kennedy, who saw that everyone got plenty. . . . The fourth television station covering Detroit area opened September 16. CKLW-TV, sister of long standing radio station CKLW in Windsor, is operating on 325,000 watts, most powerful in North America, with a 650-foot tubular tower located on the Canadian shore of the Detroit river. The new station, one of eight privately owned in the Dominion, will carry movies, Dumont network shows and local features. . . . Republic Pictures moved from the Film Exchange Building to the 20th-Fox Building on the other side of Cass Ave. . . . Frank Downey, subject of a huge testimonial dinner recently, has taken his retirement to the suburban Los Angeles section.

HARTFORD

J. F. McCarthy, Connecticut district manager for Stanley Warner Theatres, and general chairman of the Oct. 4 testimonial dinner, honoring Lou Cohen, Loew's Poli manager, and Mrs. Cohen, has named a 49-man working committee. The dinner, at the Statler Hotel, marks the 35th wedding anniversary of Mr. and Mrs. Cohen and Mr. Cohen's 35th year in show business. . . . Nick Kounaris and Paul Tolis of Kounaris-Tolis Theatres have postponed opening of their \$150,000, 950-car capacity Meriden (Conn.) drive-in to next spring. . . . Car capacity of the Mansfield drive-in, RFD No. 1, Willimantic, one of Connecticut's newest outdoor ventures, is being increased from 275 to 900. . . . Mrs. George E. Landers, wife of the Hartford division manager, E. M. Loew's theatres, is visiting their son-in-law and daughter, Dr. and Mrs. Ben Vicas, in San Francisco. . . . Atty. Joseph Shulman

FRACKMAN REMEMBERS EARLY YEARS OF SHOW BUSINESS

MILWAUKEE: Genial Jack Frackman, Republic branch manager here, is looking back these days over 20 years in Milwaukee with Republic, plus quite a few more spent in learning the business in locales ranging from Chicago to southern California. The industry being what it is, one does not have to be old to remember its infant days, and Jack, still young, has a full quota of stories relating to the selling of pictures starring Theda Bara, Jack Hoxie and others of such early fame.

Mr. Frackman is a native Milwaukeean. At the age of five he moved with his family to Peoria, Illinois, and later to Chicago, where at the age of 20, he got a job selling pictures for Owl Films, two of whose stars were Tom Mix and William S. Hart. Not long afterward he went west, where he work in Sol Lesser's film exchange, covering the territory stretching from San Diego up to Santa Barbara. During World War I he saw active service in France with the 40th Division, and, upon his discharge in 1919, resumed his film career in Chicago. He believes that he is the first film salesman working out of Chicago to use a car, a sporty Model T. During his post war Chicago career Mr. Frackman worked for Arrow Pictures, and it was an Arrow affiliate, Progress, which sent Jack to Milwaukee to open an exchange at North 7th and West Wells Streets, on Milwaukee's old Film Row.

It was just 20 years ago that Herbert J.



JACK FRACKMAN

Yates, in the process of forming the present Republic Pictures, named Mr. Frackman to head the Republic branch in Milwaukee. The organization has advanced. Today Jack sells big ones like "The Quiet Man" and "Johnny Guitar" as well as taking care of diversified television interests.

Commenting on his hobbies, Jack says seriously, "Well, I have a wife, a son and three grandchildren—and outside of them, my hobby is movies, every day in the year."

of Shulman Theatres, Hartford, and Mrs. Shulman have returned from Los Angeles.

INDIANAPOLIS

Variety Tent No. 10 is dickering for a building on film row to house its clubrooms, with office space available for other industry units. The Allied Theatre Owners of Indiana will become its first tenant if the deal goes through. . . . Manager Al Hendricks had a capacity audience for the Marciano-Charles fight telecast at the Indiana Friday night. There was no trouble except for the confusion caused by two postponements. . . . Al Borkenstein, Fort Wayne, exhibitor, held his annual open house for state film men at Lake Wawasee Tuesday. . . . Joe Bohn, Real Art manager, is back at work full time after a long convalescence from his recent illness. . . . Norman Linz, RKO salesman, suffered a broken collar bone in an auto crash last week. . . . About 200 golfers attended Variety Club's outing Sept. 13.

JACKSONVILLE

John Fulton, international representative of the Variety Club, was to meet here with the local crew of Tent 44 at a luncheon in the Variety clubroom. . . . Jimmy Langston, former assistant at the Palace, is now studying for the Capuchin priesthood at a monastery in New Jersey. . . . Musette Stovall,

U-I staffer, journeyed to the altar with Fritz Eageler. . . . Doris Flynn, also of U-I, was vacationing at Daytona Beach. . . . Marie Elliott is a new film inspectress at 20th-Fox. . . . Ray Pruitt, 20th-Fox assistant cashier, was on an annual leave. . . . A repeat trade screening of "Brigadoon" was set up at the Florida theatre by MGM branch manager Fred Hull. . . . Kathleen Willis and Aileen Roberts, MGM office workers, motored to Connecticut for an autumn visit. . . . Out-of-towners in were John Sutton, Orlando; Jim Partlow, Altamonte Springs; Harry Botwick and Ed Campbell, Miami; Howard Smith, Brooksville and Ocala; E. C. Kanaris and Norris McCollum, St. Augustine.

KANSAS CITY

The Ashland, a Commonwealth circuit theatre, was sold out at \$3.30 per for the TV fight Friday night; but had only a few film patrons Wednesday night when the fight postponement was announced too late for advertising a picture. . . . The Motion Picture Association will hold its annual party Monday, September 27. . . . The annual convention of the Kansas-Missouri Theatre Association will devote the first day, September 28 to 10-minute talks by supply men on new equipment and to talks

(Continued on opposite page)

(Continued from preceding page)

by advertising men on promotion of the new pictures and other topics. One exhibitor will relate his experience with CinemaScope. Wednesday morning a business session will be held. . . . Two circuits had conventions recently. The Fox Midwest celebrated its silver anniversary at Excelsior Springs. Also in convention was the Commonwealth circuit, whose meeting was conducted by Robert Shelton, vice-president and general manager of the company.

LOS ANGELES

Dode Samuels is equipping his Carlsbad theatre in Carlsbad with the latest CinemaScope equipment. . . . Four teen-aged children were held by San Bernardino juvenile authorities after they admitted setting fire to the shuttered State theatre. . . . Back from a business trip to San Francisco was Herbert Rosener, who, besides operating theatres up north, has the Vagabond and Beverly Canon art houses here. . . . Glenn Harper's Corona theatre is celebrating its 25th anniversary with a series of special showings. . . . Carl Burrows, Warner booker, was off to San Francisco and Monterey for a two week's vacation. . . . Joe Zangrilli had the license plates stolen from his new car. . . . Dean Hyskell, Fox West Coast advertising-publicity man, checked out of the Cedars of Lebanon hospital to complete his recovery at home from a broken hip.

MEMPHIS

The Memphis Censor Board banned again "Duel in the Sun," which it banned originally in 1946. . . . Sunset drive-in, West Memphis, had standing room only—one of the largest crowds in its history—to see the theatre-television telecast of the championship fight last week. Manager Bob Kilgore was delighted. No Memphis theatres joined in the network. . . . Loew's State in Memphis did twice normal business with the first week of "Broken Lance," to lead the first run attendance parade. . . . B. D. Becker, Blytheville, Ark., purchased Mox and Savoy theatres at Blytheville from Warren Moxley, owner. . . . Strand theatre, Obion, Tenn., closed recently for repairs, has reopened for business.

MIAMI

Bob Brower, manager of the Capitol, was living out of a suitcase for several days prior to taking off on his vacation. Reason was postponement of the championship bout, with his theatre one of three in area scheduled to offer it. Taking off after the tantalizing delay, Bob and his wife Bea will gratefully relax at the family farm in Greeneville, Tenn. . . . The Claughton treble damage suit for \$9,450,000 against six major film companies started last week with the selection of a jury to serve in the Federal Court presided over by Judge W. Whitehurst. Original suit included Loew's, Inc., Wometco Circuits and RKO Radio but the latter two were dismissed and Loew's dropped prior to this week's trial. One of biggest cases ever tried in this area, trial is expected to last from three weeks to two months. . . . 26 co-workers in the Wometco accounting department attended a belated bridal shower for Louise Luebbert Hagberg at the home of Clara Williams, with Mrs. Billie Wall serving in the capacity of co-hostess.

MILWAUKEE

Although the weather wasn't favorable, everyone had a wonderful time at Variety Club of Wisconsin's annual stag and golf tournament held Monday at Brynwood Country Club. Winners in the tournament were Gordon Hewitt, Hank Tollette, Ben Poblocki, T. J. Lees, G. J. Grossman, A. A. Hartel, and H. Eifert. . . . The Warner theatre here will telecast the season's opening performance of the Metropolitan opera of New York, as well as of the New York philharmonic-symphony orchestra. . . . Visiting here this week at the Columbia exchange was Carl Shalit, district manager. . . . Mrs. Louise Bergtold, owner of the Westby theatre, Westby, Wis., has returned home after spending her vacation in Washington, D. C. . . . Two old Milwaukee theatres are to be sold and razed for a future parking lot: the Atlantic and Empress.

MINNEAPOLIS

Clyde Cutter will take over the Broadway, neighborhood house, and is seeking a 35-day run on the north side of the city. Fred Holzaphel formerly operated the house. . . . CinemaScope and stereophonic sound have been installed in the Grand at Baudette, Minn., Warren at Warren, Minn., and Metro at Pine Island, Minn. . . . Don Swartz, owner of the Independent-Lippert exchange, announced that he has sold all key suburban houses in Milwaukee "Duel in the Sun" breaking on Oct. 1. . . . Jack West has been promoted from student booker to booker at Universal. . . . Bert Zats, booker at Independent-Lippert, is engaged to Marjorie Cohen. . . . Robert Kaye is the new assistant manager at the RKO Orpheum, St. Paul. . . . Mrs. Louise Bergtold has installed CinemaScope in her Westby at Westby, Wis. . . . Leo Doty, office manager at Universal, is recuperating at home after being hospitalized. . . . Continual rains put a damper on box office grosses, especially at drive-ins.

NEW ORLEANS

Stephen S. Riggs has closed the Beach Walk-In, Fairhope, Ala. for the season with expectation of reopening in the spring. . . . Mike Lyon is the new manager at Slidell Theatres, Inc.'s combined Tudor and Globe. He replaces Larry Dufour, who has returned to Lippert Exchange as territory salesman. Mr. Dufour replaces Roy Nicaud who was appointed manager of Realart-Lippert Exchange, Atlanta, by new owners Harold Cohen and Joy N. Houck, of New Orleans, and Francis J. White, Charlotte. . . . The King drive-in, Shreveport, La., has converted to CinemaScope. All of the new equipment, plus stereophonic sound and wide screen, was furnished by the RCA dealer, Dallas. Opening CinemaScope picture was "Three Coins in a Fountain. . . . The Joy, New Orleans, was closed for two days for remodeling and installation of a wall to wall screen, new sound and other equipment. . . . A. L. Royal reported that "Jesse James' Women," Mississippi's first motion picture produced by Panorama Productions and distributed by U. A., is doing big business in the state.

OKLAHOMA CITY

The Villa theatre celebrated the 10th anniversary of Saturday morning "kiddie shows" September 11, with free ice cream

for all children, plus a big cartoon show, plus "Living It Up" and "Gypsy Colt." . . . The Criterion and Harber theatres, in co-operation with "The Advertiser," are giving two free theatre tickets, to persons whose name appears in the classified columns of "The Advertiser" each week. . . . The newly organized Auxiliary of the Variety Club, Tent 22, will have its next board meeting October 6 in the Variety club rooms at the Biltmore hotel, which will be followed by a luncheon. . . . Pat McGee, general manager of Cooper Foundation Theatres, Denver, will be in Oklahoma City next week. . . . The Campus theatre, Stillwater, Okla., was reopened September 12 after a remodeling job and the installation of a wide screen. . . . A new drive-in, located west of Prague, Okla., was opened September 14. The theatre is owned and operated by Si Barton, who handled the operation of the Savoy in Prague last year.

OMAHA

A. G. Miller, owner of the Miller theatre at Atkinson, Neb., had charge of the annual Hay Days Queen contest that was one of its most successful in years. . . . Paul Tramp, Oxford exhibitor, was taken to a hospital in Grand Island with injuries suffered in a two-car auto accident. . . . Barney Rosenthal has moved from the Warner Brothers booking staff to a similar position at the Columbia exchange. . . . Bill Granville of Quality Theatre Supply, lost his mother, Mrs. Frances Howard of Omaha. . . . Latest among many conquests by cupid recently in local movie circles is the engagement of Darlene Nelson, secretary at Warners, to Cal Bard, United Artists salesman. . . . Dorothy Williams Holm of Universal is back from her honeymoon. . . . Lois Greenberg of Allied Artists was married to Manfred Kreitstein and they are honeymooning in Chicago.

PHILADELPHIA

Yorktown in the suburban area marked its 20th anniversary with Jay A. King, Jr., house manager since the opening of the house, marking his 30th year as theatre manager in the section. . . . Herman Nitzky, manager of William C. Hunt's Regent, Wildwood, N. J., was selected recipient of the theatre circuit's second annual employees' award—this year a scholarship check which will pay for his senior year at Temple University here. . . . Dave Rosen's independent film exchange announced it is handling for the area "Pickwick Papers" and a short titled "Boy Stops Niagara." . . . Paul Kleiman, manager of the Pearl, was named exhibitors' chairman for the forthcoming United Fund campaign, and co-chairman for PAL (Police Athletic League) Week which starts Oct. 23. . . . With the completion of interior decorations, Sunday night screenings have been resumed at the quarters of the local Variety Club, Tent No. 13, with Al Davis in charge. . . .

(Continued on following page)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.

First American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

Capitol property, Lebanon, Pa., will be converted into a men's and women's retail store by Silo Cut-Rate Stores. The house was closed for several months. . . . Installation of a new wide-vision screen at the Queen, Wilmington, Del., was completed. . . . Patricia Ann Abbott, daughter of Harry Abbott, president of Local 307, IATSE, was married last week to Alexander L. Maggitti.

PITTSBURGH

"A Star Is Born" will reach the Stanley Oct. 15, with "Brigadoon" reaching the Penn one week earlier. . . . The Variety Club resumed its Friday night family gatherings. . . . Fred Kelly, teamed with his brother, Gene, in MGM's "Deep In My Heart" flew in from his home in Closter, N. J., to participate in the Cerebral Palsy Telethon. . . . The postponements of the Marciano-Charles fight created havoc with the Harris, Penn and Stanley schedules, but all houses sold out solid. . . . Bernard Lauth, Fulton projectionist, parted with his tonsils. . . . It's a boy, Thomas Edward, for the Emil Forgan's. Dad is with 20th Century-Fox exchange here. . . . "This Is Cinerama" in its 42nd week at the Warner hopeful of reaching the one-year mark here in December. . . . Leon Reichblum, theatre operator here for 25 years, and his family moved to Miami Beach. . . . Ken Winograd of the Oriental enters the rabbinate Oct. 1.

PORTLAND

Lots of outdoor theatres have installed CinemaScope equipment. . . . George Sherman, Walt Disney Studio executive, was in town for a few days from Hollywood to work with Guild theatre manager Marty Foster. . . . Frank Breall has the Marciano-Charles fight film set for his Century theatre. . . . Henry Fracher, Paramount Vista-Vision expert, was in town with Neal East, Paramount western division sales manager. . . . Herb Royster, J. J. Parker Theatres publicity director, is vacationing in Coos Bay area with his family.

PROVIDENCE

In this area, recently battered and ravaged by a major hurricane which resulted in the worst flood conditions recorded in weather bureau annals, some semblance of normalcy has been restored. . . . With the resumption of electric power, the RKO Albee, and Majestic re-opened, after only a brief shutdown. . . . The badly-flooded Loew's State took a little longer to get going. Bill Trambukis, manager, worked 72 hours without sleep, supervising and assisting in replacing 22 rows of seats, new carpeting and other furnishings; besides cleaning and salvaging refreshment appliances and stock. . . . The Strand still remains closed as some 2,000 seats are being installed. A new screen will replace the one almost virtually destroyed by the tidal waters, while refreshment equipment, rugs, carpeting and other furnishings are gradually being replaced as they become available. . . . Most all neighborhood houses and drive-ins are running at full capacity.

ST. LOUIS

Herschel Eichhorn, who has been successful in motion picture operations in Southern Illinois, has been elected president of the Cairo Retailers Association at Cairo, Ill. . . . The Frisina Amusement Company of Springfield, Ill., recently took part in the promotion of the Sixth Annual Sangamon County Safety Campaign, during which participating firms were given membership certificates. . . . The Northside drive-in at the former naval air base, five miles north of Ottumwa, Ia., was swept by flames recently and Jake Cohen, the owner, placed the loss in excess of \$10,000. . . . The management of the Mercier theatre at Perryville, Mo., has contracted for CinemaScope equipment and it will be installed this month. . . . R. L. Adams of Kansas City, Mo., who has had seventeen years' experience in the moving picture business, has leased the Canton theatre at Canton, Mo., from Bill Collins and has taken over the management of the house.

SAN FRANCISCO

Changes in management this week include the transfer of Kenneth Ketter from Paramount assistant to St. Francis assistant. . . . Ward Stoops took over operation of Patio theatre, Half Moon Bay, from Loren Powell. . . . The Valley theatre, Gustine, owned by Roy Cooper, closed indefinitely, Sept. 19. . . . The Rio, Monte Rio, booked by Arch Buying and Booking, will go on winter policy of one change a week, Oct. 1. . . . Closed for the winter season are Tahoe, Kings Beach, Sept. 23; Red Bluff drive-in, Red Bluff, Sept. 18. . . . Richard Mann, son of George Mann of Mann's Theatre Service, was commissioned an Ensign in the Navy, Sept. 9 at Stanford University. . . . Bob Hazzard, United Artists office manager is the father of his first child, a son, Albert William.

VANCOUVER

Buck Taylor and Rod Martin, veteran stage hands at the Strand; Canada's oldest stage manager Syd Summers of the Orpheum, and Lou Karp, B. C. district booker in Vancouver, were inducted into the Famous Players 25-year club at Hotel Vancouver by J. J. Fitzgibbons, president of the company. . . . Steve Allen, of the Odeon theatre, Victoria, was appointed manager of the Metro at New Westminster. He replaced Alex Myers, who will become relief manager at five district theatres. Odeon circuit is putting into effect the five-day week for its managers in the Vancouver area. . . . Barry Freeman, who was in charge of the FPCC Starlite drive-in at Nanaimo, Vancouver Island, takes over as manager of the Regent, Burnaby, with Victor Tombe moving from the Regent to manage the Victoria Road in Vancouver. Both are Famous Player units. . . . Clarry McCarthy, assistant to Ivan Ackery at the Orpheum, has resigned and will join the staff of the Indian Hospital, Sardis, in the Fraser Valley. . . . Gordon Dalglish, of the Park theatre, is spending his vacation with his uncle, Jack Watson, FPCC supervisor, at Regina, Sask.

WASHINGTON

Joseph Gins, Universal district manager with headquarters in Boston, was a recent Washington visitor. . . . Loew's Capitol will have a closed circuit TV November 8 opening of the New York Metropolitan. . . . Saratoga Village in Frederick, Md., has been renamed "Brigadoon." The village has 54 inhabitants. The Motion Picture Association will have a private screening of "Brigadoon" for the new townspeople. . . . The Ben Lust Theatre Supply offices have been redecorated. . . . George Stath, former manager of the Dumbarton theatre in Georgetown, died at the age of 61 after a long illness. . . . RKO Keith's, for the first time in its history, is holding a picture for the 11th week—"The Caine Mutiny."

Form Drive-In Company

Bohemia Drive-in Theatre Corp. has registered a certificate of incorporation with the Secretary of State in Albany to conduct business in Farmingdale, Queens County, N. Y. Incorporators are: James E. Donovan and Alice Court, Bethpage; Harold R. Hudson and Howard T. Hogan, Farmingdale.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

GENE AUTRY

World's Greatest Cowboy and
CHAMPION World's Wonder Horse

**"THE
COWBOY AND
THE INDIANS"**

**"LOADED
PISTOLS"**

**"THE LAST
ROUND-UP"**

**"SONS OF
NEW MEXICO"**

**"The STRAWBERRY
ROAN"**

reprints

**"RIDERS OF THE
WHISTLING PINES"**

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

MGM To Establish New "Ticket Selling Workshops"

METRO was first, more than ten years ago, to conduct "Exhibitor Forums" for better showmanship, under the guidance and inspiration of the late Henderson Richey, and these were well attended in a dozen cities, when this "show" was put on the road. Now, MGM plans to re-establish the basic idea, with a series of "Ticket Selling Workshop" meetings for exhibitors, in every branch territory, according to announcements by Loew's Vice-President Charles M. Reagan, general sales manager, and Howard Dietz, director of advertising, publicity and exploitation.

Theatre owners and managers will be invited to attend one-day, round table sessions and the sole topic of discussion will be ways to sell tickets at the box office. There will be no selling of pictures, as such, following the original policy of these forums. Many old customers of the company have asked MGM to provide meetings to improve business at the grass roots, and they want to swap ticket selling ideas with their fellow showmen. Mike Simons, director of exhibitor relations for MGM, will conduct the meetings, and bring a panel of experts in the promotion of ticket sales, including those in newspaper, radio and television.

Each meeting will be tailored to fit the requirements of the territory, with ticket-selling ideas for both large and small towns, and conventional or drive-in theatres. With an increasing number of important new pictures coming from all sources, Mr. Reagan believes the time is ripe to help theatre managers sell this fine product at the local level. MGM's part will be to set the date, provide the place, and supply experts who have the necessary know-how in merchandising the picture. It will be a two-way street, in every instance, where managers may themselves contribute to the meeting, in the Round Table policy of mutual aid and benefit for better ticket sales. Alice Gorham, one of our Quigley Grand Award winners, has always had the door of her office with United Detroit Theatres, lettered "Department of Ticket Sales"—and the idea is a good one. We have just one objective, at the point of sale.

Si Seadler, advertising manager for

SELL COLOR WITH COLOR

This is the season when television returns to the air, and the pages of daily newspapers throughout the country are filled with publicity and paid advertising for new programs. It can be felt at the box office, and you should take steps.

Color will be promised, in television, but it is more of a promise than a threat, if the truth were known. The most optimistic opinions are that perhaps 10,000 television sets will be equipped to receive color this year, and even this figure is exaggerated. You may believe what you read in the publicity or the advertisements, if you wish, but you can discount the figure as much as 90% for the real truth. It's remarkable how many contradictory statements have been made—and how obvious it is that color hasn't yet arrived in television.

One major company, early in the market with a color TV set offered at \$1,000, has given a "rebate" of \$505 to each purchaser. Competent authorities agree that ALL of the early 12 1/2-inch screen color sets will be obsolete before they can receive any programs this Fall.

We have color, and we can deliver it.

MGM, Dan Terrell, publicity manager, Emery Austin, exploitation manager, and Oscar Doob, in charge of special attractions, will take part in the meetings, with Tom Gerety acting as coordinator. The meetings will coincide, as far as possible, with regional exhibitor meetings and conventions, and several organizations of theatre owners have already asked to co-sponsor the events to give their members this opportunity.

THE ROUND TABLE has reason to be grateful for the report that the J. Arthur Rank Organization will acquire 50 to 100 theatres in the United States, for the promotion of British pictures in this market. There are 50 or 100 theatres that can be acquired for such a purpose with distinct

advantage for both parties. These theatres could be bought in this country with British sterling, when convertible. Our owners here would willingly accept the exchange. Such theatres would be located in strategic locations where we now have two competitive theatres with the same policy. Under Mr. Rank's direction his theatres would have specialized management and very special handling, including everything that had to do with publicity, advertising and exploitation.

It would make new jobs for 50 or 100 managers who have special training or talents in the handling of British pictures, in this country. There are more than 100 situations where such a policy would not only pay a profit, but it would diminish the competitive front between theatres in the same neighborhood. We would welcome that opportunity with open arms, and we might tell Mr. Rank, in an aside, that many managers in England and Canada have asked us when they might hope to find jobs in the United States.

The Department of Justice in Washington has indicated there is no objection to this type of transaction.

HAPPY DAYS, at the 55th Street Playhouse in our block, when we found a line extending up the block and around the corner for a theatre, seating 295, with a scale of up to \$1.50, in our neighborhood. We asked the manager on the head of the line how long we would have to wait for seats, and he said a minimum of 35 minutes. Since the admission price is so high and the seating capacity so low, we think this deserves a special mention in the Round Table. The attraction was eleven of the UPA cartoons, beginning with "Gerald McBoing McBoing" and extending into the most recent release. No wonder they were standing in line for this banquet serving of top quality product! The essence is, that anybody can do it, anywhere. Also billed, and we don't see how they did it, were four of George K. Arthur's short films, all excellent, but this adds up to more than anybody could expect, even for \$1.50 admission. —W. B.



One of the girls standing with manager Richard J. Sklucky, of Detroit's Broadway Capitol theatre, is Peggy Burke, stand-in for Gloria Grahame, in town for the world premiere of Universal's "Naked Alibi"—but the girl at the other end of the display is a poster cut-out, to encourage interest in a "look-alike" contest on TV.

Part of the promotion for I.F.E.'s production of the color opera film "Aida", is the prompting of the new "Cheops Cut"—the hair-do that promises to put over many dates—and playdates.



Parade in Rapid City, S. D., for the spectacular world premiere of United Artists' first CinemaScope picture, "Sitting Bull"—at the Elks Theatre—brought more than 100,000 people into town from all over the Black Hills country. Taking part were Sioux Indians, cowboys, cowgirls, the Governor of South Dakota, and the stars of the picture.



"Drilling for Girls in Texas" is the title of a new Paramount short film, featuring the nationally famous "Apache Belles" and here they are on parade in their home town of Tyler, Texas, for the world premiere at the Tyler theatre, where C. W. "Shorty" Moss is the manager, and a member of the Round Table.

Promotions Put Over Pictures

Those "Seven Brides for Seven Brothers" surely enjoy being photographed with important theatre managers around the country—or is it vice versa? Here, at left below, is Ruta Lee with Will J. Connor, head of John Hamrick Theatres in Seattle and Portland; front and center is Virginia Gibson, with Nat Williams, exhibitor leader in Thomasville, Ga., and at right, the same smiling bride, with a group at the Jacksonville Variety Club, Bob Heekin, city manager for Florida State Theatres, Boliver Hyderof, of the Talgar Theatre Co., Horace Denning, president of Florida Theatre Owners, and Clarence "Danny" Deever, manager of the Normandy Drive-In theatre, and chief barker of the new Jacksonville Variety Club.



ROUND TABLE IN BOSTON

BUSINESS isn't merely "picking up" in Boston—it HAS picked up, past tense. They talk about the accomplished fact, and are prepared to prove it, with figures—and enthusiasm for our new product in the theatres. We liked being in Boston, because there were so many we met and talked to who believe in the upward progression of motion picture industry. "The Egyptian" is knocking them for a loop in the Hub, at RKO Keith's Memorial theatre, and we are sorry we missed seeing Ben Domingo, who manages this beautiful theatre. We always seemed to be on the other side of town when we thought of him.

"Sabrina" to the Rescue Of the Old North Church

Arnold Van Leer, friend over many years, is Paramount's field man in Boston, and we encountered him immediately upon arrival at the Sheraton-Plaza, which is the best hotel in Boston. He was entertaining Martha Hyer, one of the top players in "Sabrina," on a guest appearance, and Arnold has a bright idea in using the Boston premiere as a benefit for Old North Church. Hurricane Carol blew the steeple down, on this historic church where Paul Revere watched for one lantern by land, two if by sea—when the British were coming. The appeal is so popular that Paramount is going to continue the drive, beyond Boston, to restore the steeple. It takes \$150,000 to put it back again, and we found hundreds of people looking for it, because you could hardly see the original church, without its steeple, behind Fanuel Hall.

At a cocktail party for Martha Hyer, at the Sheraton-Plaza, which was part of Arnold Van Leer's promotion in Boston, we encountered those hardy by-line writers,



Martha Hyer, featured player in Paramount's "Sabrina" pictured in the belfry of Old North Church in Boston, with the Rev. Charles Russell Peck, Vicar. He holds the tip of the original weather vane, made in 1740, and she has a piece of the wreckage of the steeple, famous in the story of Paul Revere, which was destroyed by Hurricane Carol.

Marjory Adams and Peggy Doyle, both of whom gave liberally in the Boston papers. And we met Jack Brown, manager of the local Paramount exchange, who has a line for it, in support of the star system. Jack says that infrequent movie-goers are finding their favorite stars in pictures they haven't seen, in the revival of these films in drive-in theatres, and so they are coming back to the indoor theatres to see these same old favorites, in newer picture. On the other hand, the Boston papers are filled with big display ads for "She Wore a Yellow Ribbon"—the first mass-saturation pressbook ads in the history of the industry, placed by RKO for regional drive-ins.

Loew's Operations are Spread Across Boston

We visited with Karl Fasick, advertising and publicity director for Loew's Theatres in Boston, with his office at the luxuriant State. They also have the Orpheum, downtown, but the State is in a plush neighborhood in this town where "the Lowells speak only to Cabots, and the Cabots speak only to God." The rest of that quote is "Boston, the home of the bean and the cod"—if you don't remember. Anyhow, Loew's State is so situated in Boston that it only takes the national and high-bracket advertising and publicity to make it tops. You can see how the theatre runs, with Charley Kurtzman and Karl Fasick on their office floor. The State obviously is distinguished in management.

Karl told us of his unusual success in placing publicity on "Beau Brummell"—and how it hit the Boston papers so hard that he had an editorial page cartoon, drawn by the popular artist, Dahl, in the Herald. Naturally, this keyed the campaign for "Beau Brummell" all through New England and by-line pieces followed, written by George Clark, in the *Sunday Advertiser* and Arthur Edison, in the *Daily Globe*. This is another campaign that has keyed national promotions, beginning in Boston, where so

much that is good in picture business has its inception. This is a good town, and some told me they couldn't wait to get back here, after a trip to New York. We liked the beans and scrod, too.

We stopped at the Paramount theatre, one of the ABC-Par chain (and their stock is doing fine!) to meet and talk with Arthur Martin, manager, who told us the interesting fact that Hurricane Carol did Boston theatres a favor, by cutting off electric power and sending all the TV fans to the movies, at one time. "It's an ill wind"—when the movies can't make hay, with the right kind of showmanship. The Paramount is a fine house, Arthur Martin is a smiling, congenial and competent manager, and a new Round Table member, by this notice. Harry Goldberg, manager of the ABC-Paramount Mayflower theatre, is another to join our association of motion picture showmen.

They Put Beans Into Business in Boston

It was a brief visit to Boston, and things happened rapidly between two days. We didn't have the time or opportunity to get all the way around on our list, but we appreciate a chance to see Nick Lavador, manager of E. M. Loew's Center theatre, and there are other houses in this chain that we noticed, driving by. David Kaplan, manager of the Trans-Lux, is a Round Table member who happened to be out of the building when we saw his theatre. Sorry we missed him.

Business is good in Boston, probably because of the beans they put in it. "Rear Window" is doing record breaking business at the Metropolitan; "Dragnet" is doing capacity at both the Paramount and the Fenway; "Valley of the Kings" looked fine to us on the screen at Loew's Orpheum, and "Caine Mutiny" is in its eleventh week at the Astor. Boston has a number of "legitimate" theatres—and every one of them dark, according to our visual report of marquees sighted from cruising taxicabs. One can get lost easily in Boston, and go around fifteen blocks trying to find an address across the street. But it's a fine, historic place and it was a pleasure to greet old friends there.

—W. B.

SEE THE BIG OUTDOOR PICTURE...OUTDOORS!

**JOHN FORD'S
EPIC OF THE
FIGHTING
CAVALRY!**

and WAYNE...
that six-foot-three
of rugged might
in another
mighty role!

**JOHN WAYNE
SHE WORE A
YELLOW RIBBON**

JOANNE DUNN - JOHN AGAR
DEN JOHNSON - HARRY CAREY, Jr.
... WITH OTHER STARS

JOHN FORD

**AT ALL
THESE
DRIVE-INS
& OTHERS
THROUGHOUT
New England**

**Starts
TOMORROW!**

BRAINTREE, MASS.
BROCKTON, MASS.
BURLINGTON, MASS.
DORCHESTER, MASS.
FALL RIVER, MASS.
HARTFORD, MASS.
LYNN, MASS.
METHUEN, MASS.
NEW BEDFORD, MASS.
QUINCY, MASS.
ROCKFORD, MASS.
SPRINGFIELD, MASS.
WATERBURY, MASS.
WINTHROP, MASS.

Starts SUNDAY!

LYNN, MASS.
METHUEN, MASS.
NEW BEDFORD, MASS.
QUINCY, MASS.
ROCKFORD, MASS.
SPRINGFIELD, MASS.
WATERBURY, MASS.
WINTHROP, MASS.

All Boston papers carried this big display for the mass booking of RKO's "She Wore a Yellow Ribbon" in drive-in theatres, all through New England, and the first example of a pressbook mat prepared for such an occasion by a major distributor.

Fox Reissues Two of Marilyn Monroe's

Taking advantage of publicity surrounding Marilyn Monroe's visit to New York to shoot scenes in "The Seven Year Itch," Twentieth Century-Fox is scheduling return showing of "Niagara" and "Don't Bother to Knock" on a double bill in more than 70 theatres in the metropolitan area on September 27.

Circulation of newspapers front-paging the popular star sky-rocketed the day shots from the new film appeared. "Niagara" was released in 1953 and "Don't Bother to Knock" in 1952.

Cartoon Starts Drive Real Indians For "Beau" In Boston Sell 'Apache'



A popular cartoonist on the *Boston Herald* devoted his valuable editorial page space to the drawings above, and launched the national campaign for MGM's "Beau Brummell"—whether or not that was his original intention. Floyd Fitzsimmons, MGM's field exploitation man in the Boston branch and/or Karl Fasick, advertising and publicity director for Loew's Theatres in Boston, prompted the promotion and you can bet that it was aided and abetted by the home offices of those now remotely related companies, in New York. It's illegal to say which when you refer to one or the other collectively.

Other Cities Heard From

Anyhow, cartoonist Dahl hit a responsive cord with the local citizenry, and it rebounded all the way across the country, to get a rebuttal from Houston, Texas. As Si Seadler says it, "Houston Answers Back!" and the battle of the cities was on. Then New Haven stepped in, for they felt their college trade had been stepped on—everyone knows that New Haven is headquarters for men's wear. Someone behind those new partitions at 1540 Broadway apparently sent out word to the effect that the pride of various cities was at stake, and Chicago, San Francisco, Springfield, Mass., New York City and Washington, D.C., took up the cudgels. The newspapers loved it. The merchants loved it. And the press agents loved it. A charter committee for the newly formed "American Society of Beau Brummells" was organized to defend the rights of defenseless men, long the losers in sartorial tieups with motion picture promotion, and a new field of activity in the men's wear industry opened up, full speed ahead, to derive the maximum benefit from this

phenomenal public interest which was aroused so innocently.

We saw evidence of local trends in the store windows at Jordan Marsh and Filene's. You'll be seeing it in the window tieups in the better stores across the country. Si Seadler says, "Beau Brummell" will be the best known title of the year—and it all started in Boston, the town that serves baked beans and kippers for breakfast. There must be some vital force that creates such energy, and ideas, with so much effect. Reading between the lines of the two big newspaper stories that Karl Fasick gave us, we see evidence that that old feud between Harvard and Yale also has something to do with it. And both institutions are digging into history as well as geography to prove their point. Both will admit that New England leads in putting over ideas, in print, or via our new dimensions in motion pictures.

Gala "Egyptian" Bow

Bob Murphy of the Century theatre, Buffalo, climaxed his all-around promotional campaign on "The Egyptian" with a colorful parade which drew plenty of attention to the festive opening of the picture at his theatre recently.

"Long Wait" in Comfort

Irvin Weber, who assists Toby Ross at the Fox theatre, Corning, N. Y., tied up with a local store to have a man in the window for a full week and had a hotel give him three meals a day, a dairy deliver daily milk, a magazine shop to send papers, magazines, etc., and a refrigerator setup with cold cuts for snacks. When the week was up he was driven to see "The Long Wait."

Ed Linder, manager of the Gopher theatre, Minneapolis, reports that he tied in real Indians and the Sister Kenny Foundation in his promotion of "Apache" and had a lot of fun doing it. The full-blooded Indian president of Indians, Inc., appeared in full battle dress several days before the picture opened on several TV and radio stations, with interviews bringing out the fact that he was doing a wonderful job helping Indians to adjust to white man's way of life and mentioning his personal appearance with several of his chiefs at the Sister Kenny Foundation, doing Indian dances and swearing in the sick children as Honorary Apache Chiefs. After their hospital appearance, the Indians did ceremonial dances in the lobby and in front of the theatre and passed out Apache war bonnets. The next day, a Saturday, they repeated their performance at the theatre and then paraded through the business district and were successful in selling "Apache" in the crowded department stores by means of their Indian costumes and signs advertising the picture and by giving out passes to the store managers.

Ed also tied in with a local cab company to banner a fleet of cabs and had five trucks bannered. Good newspaper space was obtained, and Ed credits this to Wally Hains of the publicity department of United Artists Chicago branch.

Begins Twice a Week Art Films Program

John Corbett inaugurates a new policy at the Hippodrome theatre in Gloversville with the showing of selected art pictures every Thursday and Friday evening. He starts the new program in answer to many requests with Jean Renoir's "Golden Coach" and among future attractions are "Genevieve," "Hobson's Choice," "Pickwick Papers" and "Othello." A specially prepared letter was sent to selected groups with a blank for requested films and an open-letter type newspaper ad used.

"Francis Week" in Auburn

Jack Mitchell, manager of the Auburn Theatre, Auburn, N. Y., managed to get the mayor to proclaim "Francis Week" when he played "Francis Joins the WACS" and have the SPCA set up an animal adoption center in the lobby where people could register their animals for adoption. Each day a different dog and cat were displayed.

Speed You Get All 3

Quality WHEN GOOD-OLE-DEPENDABLE

Results **FILMACK**

MAKES YOUR SPECIAL TRAILERS

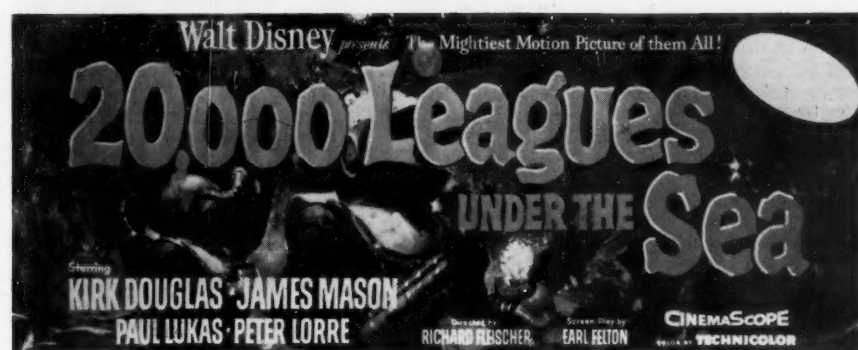
1327 So. Wabash Chicago Ill
630 Ninth Ave New York

Campaign Catalog

Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

Disney Outdoes Jules Verne —And P.T. Barnum, Too!



Typical 24-sheet poster, designed by Disney's agency to be used for the picture.

Walt Disney's "20,000 Leagues Under the Sea" has a greater proportion of under-water scenes than has ever been seen on the screen. In most of the scenes there are 43 men in the water at the same time, the largest number to go beneath the waves on such a venture. Specially constructed diving suits to conform to Jules Verne's description were worn.

This factor has produced a truly remarkable series of publicity breaks in the form of articles and picture layouts in an imposing list of national publications. Still continuing, they constitute a pre-sold audience of astronomical proportions.

Outdoor advertising will be used for the first time to cover national markets throughout the country during September for Disney's first full-length, live-action, Technicolor film which stars Kirk Douglas, James Mason, Peter Lorre and Paul Lukas. Disney hopes to build up anticipation for "20,000 Leagues Under the Sea" with advance advertising for the film which will be in release in December.

The weird, grotesque and captivating scenes of the prophetic Jules Verne classic, written 84 years ago, were filmed with special marine cameras beneath the waters off Nassau in the Bahamas.

Disney describes the production as a milestone in movie-making with enormous physical problems and no precedent. The picture is expected to create widespread public interest in underwater exploration, with the atomic-powered submarine, the "Nautilus,"

in the news and the phenomenal sales of under-water gear such as snorkels, swim fins, spear guns and aqua-lungs.

With all the publicity being given to "20,000 Leagues Under the Sea," a receptive mood is provided. During the filming, Life magazine used a cover and eight pages of color and black and white photos with a special eight-page color brochure devoted to Life reporters covering the filming. This was mailed to 100,000 key executives throughout the U. S. and Canada. "Picture of the Week" layout will follow. Look magazine devoted its August 19th cover to the picture linked to a three-page photo feature of color and black and white photos, and will carry a "Story in Pictures" layout in mid-December. Collier's carried a color spread of Kirk Douglas and seal in its August 20th issue. Pageant's June issue has four pages in black and white showing the Nassau underwater filming, and Adventure's October copy gives the picture four pages of text and underwater scenes. American Weekly's September 12th issue shows underwater scene from the film in color in its special movie edition. Films in Review featured a story about direction problems in filming "20,000 Leagues Under the Sea" in its August 15th issue and This Week had a two-page location yarn on the film in July. With spots in the Saturday Evening Post, Redbook, Cosmopolitan, Parent's, McCall's, and Good Housekeeping and a long list of motion picture fan magazines devoting page or better space to the picture, everyone will be "20,000 Leagues Under the Sea" conscious.

Theatre Popcorn Promotions Planned

The launching of a \$3 million popcorn promotional campaign during October and November, an important part of which will be beamed directly to motion picture theatres, has been announced by the Popcorn Institute, Chicago. The theatre activity will center around the "Popcorn Animal Fair," a special program begun in a limited number of theatres during the summer. It will be expanded on a vast scale during the Fall promotion, according to the Institute.

For the "Animal Fair" theatre operators will be supplied with special kits at a small cost containing four-color posters to be hung about the refreshment stand and in lobbies. In addition materials will be available for theatres to sponsor a coloring contest among their patrons.

Spearheading the general campaign of the Institute will be a saturation tie-in advertising, publicity and promotional program supported by the Seven-Up Company, Morton Salt Company, Wesson Oil and Snowdrift Sales, Inc., Pineapple Growers Association, Brer Rabbit Molasses and the Continental Can Company. The concentrated campaign will swing into full force in October and continue until pre-holiday activities in December.

JUNE CANDY SALES JUMP

Manufacturers' candy sales showed an increase of 8% in June as compared with the same month in 1953, according to a report of the Bureau of the Census, U.S. Department of Commerce, Washington, D. C. Previous reports revealed declines for four of the first five months in 1954. The estimated June sales of manufacturers totaled \$60,780,000, an increase of 2% over the preceding month. For the first six months of 1954, however, estimated sales were \$443,750,000—3% below the preceding year.

RESIGNS FROM CANDY POST

William Carlton, Sr., has resigned from his position as general sales manager for Hollywood Brands, Inc., Hollywood Candy Division, Centralia, Ill., according to F. A. Martoccio, company president. Mr. Carlton submitted his resignation because of ill health, it was said.

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Praised for Korea Drive

In a letter to Al Lichtman, Wilbur Snaper and Sam Pinanski, co-chairmen of the Council of Motion Picture Organizations, President Eisenhower last week expressed his gratification over the motion picture industry's decision to conduct audience collections in the nation's theatres the week of October 4 for the benefit of the people of the Republic of Korea.

The letter, which was sent from the summer White House in Denver, is as follows: "I am delighted to know that this year many motion picture theatres will give their patrons an opportunity to contribute funds for the relief and rehabilitation of the Korean people through the American-Korean Foundation. Voluntary contributions by our people to this cause transcend by far in importance any relief afforded through governmental sources. The person-to-person demonstration of sympathy and faith through this private activity is a great help

in welding a warm link of friendship between the American and Korean peoples.

"I hope you will express to your colleagues in the theatre industry my very best wishes to them in their fine endeavor."

Robert W. Coyne, special COMPO counsel, coordinator of the industry effort, announced that a pressbook for the American Korean Foundation has been completed and will be ready for distribution among theatres throughout the country through National Screen Service shortly.

Reviewing Seven, Legion Places One in Class B

Reviewing seven pictures this week, the National Legion of Decency placed one picture, "Four Guns to the Border," in Class B, morally objectionable in part for all, for its "suggestive sequences" and "insufficient moral compensation." It deemed "Private Hell 36" and "Security Risk" as morally unobjectionable for adults; and it placed in Class A, Section One, as morally unobjectionable for general patronage "The Black Dakotas," "Sitting Bull," "Operation Manhunt" and "Ricochet Romance."

Memphis Censors Ban "Duel" Second Time

MEMPHIS: The Memphis board of censors last Friday took a second look at "Duel in the Sun" and unanimously banned it a second time. Four of the five members of the board attended. The David O. Selznick production was first banned in Memphis in 1946.

Republic Acquires "She-Wolf" from Levy

Republic will release "The She Wolf," starring Kerima. It acquired the picture from distributor Jules Levey. Release in special openings is set for October, with general distribution during November.

Fox Club Honors Salmon

Montague Salmon, managing director of the Rivoli Theatre, New York, received a luncheon and plaque last week in that city from the 20th-Fox Family Club. He is an honorary member. The club honored him for his cooperation.

The Product Digest

Four Guns to the Border

U-I—Reforming a Gunslinger

(Color by Technicolor)

Universal-International, skilled at making Westerns which appeal to the general public, here have a trim piece of merchandise with which to entice their loyal customers. Aside from the always-imminent threat of Indian attack, the real villain turns out to be the hero, after a fashion.

He is Rory Calhoun, a young and daring gunslinger, who heads a small outlaw team which depends for their living on other people's earnings. Needing money, the little band picks as the next target the town of Cholla. His boyhood friend, now sheriff, once chased him out of town and he plans to decoy the planned bank robbery by deliberately planning a fight with him.

The ensuing fisticuffs are wild and lusty and end up in a draw, but not before Calhoun's cohorts have looted the bank. Their problems would seem to be solved, temporarily at least, except for the fact that they encountered a reformed gunslinger and his daughter heading for home in Shadow Valley. Calhoun and the girl get involved in a romance which is quickly squelched by papa. But when the two are ambushed in Indian country, Calhoun and his men join them in warding off the attack.

A posse, hard on their heels, scares the Indians away, but not before Calhoun is wounded badly and the other men are dead. The rest of the picture details the girl's pleas for him to reform and his stubborn resistance until the final showdown.

The best performance is turned in by the veteran Walter Brennan as the erstwhile outlaw. Newcomer Colleen Miller (featured recently in "Playgirl") plays the girl, and George Nader, John McIntire and Jay Silverheels are seen as the other gunslingers. Nina Foch, in an effective bit, plays the sheriff's wife, while Charles Drake is properly stalwart as the sheriff.

The color by Technicolor is as delightful to behold as ever and Richard Carlson, the actor, directed it, balancing the violence and romance nicely. William Alland produced and George Van Marter and Franklin Coen wrote the script from a story by Louis L'Amour.

Seen at the Universal screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, November, 1954. Running time, 83 minutes. PCA No. 17102. General audience classification.

Ray Cully.....Rory Calhoun
Lolly Bumer.....Colleen Miller
Bronco.....George Nader
Simon Bumer.....Walter Brennan
Nina Foch, John McIntire, Charles Drake, Jay Silverheels, Nestor Paiva, Mary Field, Bob Herron, Bob Hoy, Reg Parton

Africa Adventure

RKO Radio—Ruark's Safari

(Color by Pathecolor)

Newspaper columnist Robert C. Ruark is a man who does the things other people dream of doing. Taking a leave of absence from his newspaper chores, Ruark headed for Africa for a personal tour. "Africa Adventure" is the pictorial record of his junket.

The best part of the picture is the attempt to show Africa as it actually is, with little effort to stage or contrive. In general the picture is pretty similar to the many other Africa adventure documentaries. However it does contain footage of sufficient interest to satisfy the devotee.

As the safari proceeds from Nairobi in Kenya, British East Africa and drives to the northern frontier, it becomes a matter of meeting natives, lingering over their exotic ways, and going on to hunt big game. The expedition wanders off in search for "the biggest bull elephant since time began." They bag him and then go after a rhino. There is the hunting down of more animals as the film proceeds between intervals of native dances. Two highlights of the film are an intimate glimpse of a lioness on the kill and setting the bait for the "kill" of a leopard.

The color by Pathecolor goes a long way toward the enhancement of the outdoor scenes.

A RKO Pathe presentation, it was produced by Jay Bonafield, and written and narrated by Robert C. Ruark.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBST-MAN.

Release date, September, 1954. Running time, 64 minutes. PCA No. 17100. General audience classification.

Roogie's Bump

Republic-Bash—Brooklyn Dodgers

Get a Pitcher

For some reason, fictitious pictures involving baseball generally delve into whimsy for their main story line. No exception to this is the John Bash production, "Roogie's Bump." But while the picture has an interesting, and even delightful premise, its execution is meandering and unexciting. Aside from a very pleasant performance by the little boy who plays the title role, the acting is generally undistinguished.

"Roogie's Bump," however, could certainly attract fans of baseball, which are legion, and especially those enamored of the fabulous Brooklyn Dodgers. For the Dodgers play an important part in this modern fairy tale.

Roogie is a small town boy who comes to live in Brooklyn. And although he's wild about baseball, the other kids reject him. Through the maneuverings of a deceased old-time baseball great, Roogie suddenly develops a bump on his arm which enables him to pitch the ball straight through a cement wall. Other strange occurrences such as cutting his meat clear through the dish and pulling out door knobs convince him to write to the manager of the Dodgers for advice. When he goes to a ball game, throws back a foul ball and knocks catcher Roy Campanella right off his feet, the team is convinced he's a boy wonder.

Immediately the wheels begin turning and the boy is exploited pitilessly. Both the manager and the boy's family resent the circus publicity, but it's only when he pitches in a big game that his bump recedes and his prowess becomes that of a normal nine-year-old again. Of course, the Dodgers go on to victory despite this and he becomes mascot of the team. Although the picture tries to paint some moral, Roogie is seen kicking a football over Brooklyn Bridge at the end.

Robert Marriot plays Roogie and he gives a refreshing performance. Seen in support are Ruth Warrick as his mother, Olive Blakeney

as his grandmother and Robert Simon as the manager. Other Dodgers besides Campanella who are seen are Billy Loes, Carl Erskine and Russ Meyer.

Although "Roogie's Bump" is a baseball story, there are several technical errors committed which even a casual fan could catch. Some good shots of the game being played add some interest.

The picture was directed by Harold Young. The screenplay was by Jack Hanley and Dan Tothoroh from a story by Frank Warren and Joyce Selznick. Republic Pictures is the distributor.

Seen at the Republic screening room in New York. Reviewer's Rating: Fair.—J.R.

Release date, not set. Running time, 71 minutes. PCA No. 16784. General audience classification.

Roogie Rigshy.....Robert Marriot
Mrs. Rigshy.....Ruth Warrick
Mrs. Andrews.....Olive Blakeney
Robert Simon, William Harrigan, David Winters, Michael Mann, Archie Robbins, Louise Troy, Guy Rennie, Ted Lawrence, Michael Keene, Roy Campanella, Billy Loes, Carl Erskine, Russ Meyer

Heat Wave

Lippert—That Old Devil Woman

The title of this drama promises much more than the film delivers. It's the old one about the philandering wife whose wealthy husband, older than she and in poor health, is going to cut her off from his will. The story line is obvious all the way through although the performances by an Anglo-American cast are generally good.

Alex Nicol plays a struggling writer who, by coincidence, walks into this unpleasant situation. He takes pity on the lonely husband but can't resist the charms of his two-timing spouse whose latest flame is a young musician. She turns her attention to Nicol and he's caught.

While on a fishing trip in the fog, the husband has an accident which encourages the wife to shove him overboard. Nicol covers up for her but later discovers she's returned to the musician. This and his conscience bring him to the police.

Nicol and Hillary Brooke, as the wife, play their roles with conviction although little sympathy is evoked. Sidney James gives the best performance as the unwanted husband and Susan Stephen is seen as his daughter by a previous marriage. It's interesting to note that Alan Wheatley as a detective is smug, unlikeable and unbelievable.

Ken Hughes directed from his own screenplay, which was based on his own novel. Anthony Hinds produced this Hammer Production.

Seen at Loew's Lexington theatre in New York. Reviewer's Rating: Fair.—J.R.

Release date, April 16, 1954. Running time, 68 minutes. PCA No. 16797. General audience classification.

Mark Kendrick.....Alex Nicol
Carol Forrest.....Hillary Brooke
Reverley Forrest.....Sidney James
Susan Stephen, Paul Carpenter, Alan Wheatley, Hugh Dempster, Peter Illing, John Sharpe, Joan Hickson

FOREIGN REVIEWS

BREAD, LOVE AND DREAMS

I.F.E.—Italian With English Substitutes

A slyly humorous importation has come here from Italy that rates among the better importations of the year. Gina Lollobrigida enjoys the lead as an impetuous, bare-footed, young peasant girl while Vittorio De Sica plays

(Continued on following page)

SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
SHORT SUBJECTS
WHAT THE PIC
THE RELEASE CHART
THE COMPANY CHART

(Continued from preceding page)

opposite her as an aging, matrimony-bent police marshall of a tiny Italian village. The picture has been put together with considerable dash, exuberance and humor. It should be a strong box office contender in the foreign film field. The wave of popularity that Miss Lollobrigida is now riding in this country also should be a hearty ticket-selling influence.

The picture, briefly, is a comedy of love and manners in a poor, struggling village. When the new marshall, a bachelor, arrives, he casts a gentleman's eye in the direction of Miss Lollobrigida, but alas, she is in love with a handsome young lad under De Sica's command. Fortunately for De Sica, he also likes Marisa Merlini, a village midwife. Thus after some complications everything is straightened out, and Miss Lollobrigida gets her policeman, Roberto Rizzo, and De Sica wins the midwife.

Much of the appeal of the picture lies in the perceptive characterizations as they unfold against a realistic background.

A Titanus production, it was directed by Luigi Comencini, from the screenplay by Ettore Margadonna and Comencini. Marcello Girosi was executive producer.

Seen in a New York projection room. Reviewer's Rating: Very Good.—M. H.

Release date, September, 1954. Running time, 90 minutes. General audience classification.

The Marshall.....Vittorio De Sica
The Girl.....Gina Lollobrigida
Marisa Merlini, Roberto Rizzo, Virgilio Riento, Maria Pia Casilio, Memmo Carotenuto, Tina Pica, Vittoria Girsio

HELLO ELEPHANT!

Arlan Pictures—Italian with English Subtitles
Vittorio De Sica is certainly one of Italy's most popular directors and actors. In "Hello Elephant!" he sticks strictly to performing and as he is a charming and talented actor, he makes the picture seem much better than it actually is. For "Hello Elephant!" is actually just a bit of Italian whimsy in two distinct parts.

The first portion of the film tells of De Sica, a school teacher, and how he struggles to keep his wife and four children in rent money and clothes. He's always dreaming of the day when Parliament will increase the salaries of school teachers and thus life becomes more endurable for them. And the scenes of this homey charm are tender and enjoyable.

Then the picture veers off into a fable-like tale of an Indian prince visiting Italy who is aided by De Sica. In return for this, he is given an elephant which promptly upsets the landlord, the tenants and the neighborhood. He is obliged to take the elephant away only to discover that it has come back "home." They momentarily solve their financial and animal problem by selling their baby pachyderm to the zoo. Then they go right on dreaming of a salary increase.

There are several delightfully incongruous scenes wherein De Sica leads the elephant quietly down the stairs of his apartment house and through the streets of Rome. But generally the picture's greatest asset is the star himself.

Sabu, speaking English throughout, appears as the Indian prince and Maria Mercader is De Sica's long-suffering wife. The picture is a Rizzoli-De Sica production, written by Susi Cecchi D'Amico and Cesare Zavattini and directed by Gianni Franciolino. Arlan Pictures, Inc., is the U.S. distributor. A good set of subtitles accompanies the Italian dialogue.

Seen at the Fifth Avenue Cinema in New York. Reviewer's Rating: Good.—J. R.

Release date, September, 1954. Running time, 78 minutes. General audience classification.

Mr. Garretti.....Vittorio De Sica
Hindu ruler.....Sabu
Mrs. Garretti.....Maria Mercader
The landlord.....Nando Bruno

ADVANCE SYNOPSES

THE BAREFOOT CONTESSA

(United Artists)

DIRECTOR: Joseph L. Mankiewicz.
PLAYERS: Humphrey Bogart, Ava Gardner, Edmond O'Brien. Technicolor.

DRAMA. Humphrey Bogart plays a washed-

up movie director hired by an eccentric Texas millionaire who wants to make movies. He has a story which calls for a glamorous woman and they discover Ava Gardner, a dancer in a cheap cafe. She becomes an instant success. When scandal enters her life, she overcomes it beautifully and is loved all the more for it. She is greatly admired by a South American playboy, the Texan and finally a famous Count. Thus this poor girl from the slums becomes the barefoot Contessa only to discover much unhappiness with the only man she ever really loved.

WOMAN'S WORLD

(20th-Fox)

PRODUCER: Charles Brackett. DIRECTOR: Jean Negulesco. PLAYERS: Clifton Webb, June Allyson, Fred MacMurray, Lauren Bacall, Van Heflin, Arlene Dahl, Cornel Wilde. Color. Cinemascope.

COMEDY. In New York City, the president of Gifford Motors, Clifton Webb, is looking for a successor to the late general manager. The three brightest men in the organization from out-of-town offices are coming to the big city accompanied by their wives who are to play an important part in the forthcoming battle. Cornel Wilde and June Allyson, Van Heflin and Arlene Dahl, Fred MacMurray and Lauren Bacall are the couples involved.

BEAU BRUMMELL

(Metro-Goldwyn-Mayer)

PRODUCER: Sam Zimbalist. DIRECTOR: Curtis Bernhardt. PLAYERS: Stewart Granger, Elizabeth Taylor, Peter Ustinov, Robert Morley, James Hayter. Eastman Color.

DRAMA. Stewart Granger portrays the romantic and daring Beau Brummell who lived in the time of King George III. Brummell's best friend is the King's son, the Prince of Wales (Peter Ustinov). His lady love is Elizabeth Taylor who, although attracted to him, cannot gamble with a man whose non-conformist attitude could lead him to disaster. Brummell, through the Prince, tries to become an earl, but is thwarted. The two friends quarrel and an attempted reconciliation isn't successful. Practically everyone deserts him and he's forced to flee to France in order to escape debtor's prison. It is only years later, when Brummell is dying and Ustinov has become George IV that the two old friends meet again.

BATTLE CRY

(Warner Bros.)

DIRECTOR: Raoul Walsh. PLAYERS: Van Heflin, Aldo Ray, Tab Hunter, James Whitmore, Nancy Olson, Mona Freeman, Anne Francis, Raymond Massey. Cinemascope. WarnerColor.

DRAMA. Based on the best-seller by Leon Uris, "Battle Cry" begins with the first days of the war and specifically tells of one group of Marines, their romances, their training, their war experiences, their return home. Aldo Ray is seen as a lonely lumberjack who finds love with a New Zealand girl, Nancy Olson. Tab Hunter plays an average, middle-class youth who becomes involved with an older girl although his heart really belongs to his home town sweetheart, Mona Freeman. Van Heflin commands the battalion, which comprise these men, and James Whitmore is the tough sergeant.

THUNDER PASS

(Lippert)

PRODUCER: A. Robert Nunes. DIRECTOR: Frank McDonald. PLAYERS: Dane Clark, Dorothy Patrick, Andy Devine, Raymond Burr, John Carradine.

WESTERN. In 1876 U.S. Cavalry captain Dane Clark heads a patrol through hostile Indian country. The Indian chief gives him two days to clear out of the country or have a war on his hands. Clark rounds up the settlers, including a wounded man which makes it that much more dangerous. The party is ambushed and attacked by the Indians and the true colors of the various people are revealed.

PHFFFF

(Columbia)

PRODUCER: Fred Kohlmar. DIRECTOR: Mark Robson. PLAYERS: Judy Holliday, Jack Lemmon, Jack Carson, Kim Novak.

COMEDY. After eight years of marriage, Judy Holliday, a successful TV writer, and Jack Lemmon, a successful theatrical attorney, have decided to call it quits. She blames it on his friend, Jack Carson, and he claims it's due to the interference of her scatterbrain mother. They get a divorce and try to lead new, stimulating lives. But despite their separate attempts at new and diverting love affairs, they finally realize they really love each other.

SHORT SUBJECTS

UNCLE TOM'S CABANA (MGM)

Gold Medal Reprint Cartoon in Technicolor (W-566) reissue

Here is an up-to-date version of "Uncle Tom's Cabin" in which the old fellow tells the kiddies about his adventures with Simon Legree and 'Liza. She's a singer and together they run a night club with Legree always looking for trouble.

Release date: February 6, 1954 8 minutes

FRONTIER DAYS (Warner Bros.)

Technicolor Special (1011) reissue

This Western short features Robert Shayne and Dorothy Malone. When the Stacy gang preyed on buffalo herds, angering the native Indians who depended on them for food, the Indians struck back. However, Shayne, Commissioner of Indian Affairs, catches them red-handed with Stacy vowing vengeance. Years later in Kansas, Shayne is a marshal. He meets Dorothy Malone whose father, the sheriff, had been murdered by Stacy's mob. Once again the two opposing forces meet with law and order winning out.

Release date: June 12, 1954 20 minutes

POSSE CAT (MGM)

Technicolor Cartoon (W-537)

Tom is not going to get dinner until he gets rid of Jerry. The two of them plan a fake shooting scrape with Jerry to receive half of Tom's dinner. But Tom double-crosses Jerry and doesn't share the meal. But Jerry has the last laugh as he is left at peace in the pantry.

Release date: January 30, 1954 7 minutes

THE CAT CAME BACK (Warner Bros.)

Blue Ribbon Technicolor Cartoon (1310) reissue

In one part of a house, a mother cat is teaching her kittens how to catch mice, while in another part a mother mouse is showing her brood how to avoid being caught. However, one young member of each group fraternize and they both fall into a water-tunnel. The mouse saves the kitten and the families become friendly—but just for a while.

Release date: June 5, 1954 7 minutes

CANDY CABARET (Paramount)

Noveltoon in Technicolor (P13-5)

All kinds of candy become animated characters and perform various acts at the candy cabaret. While some of the customers visit the chocolate bar, others watch the Misses Lolly Pops and Miss Sweetheart Candy's number lead into a spontaneous community sing, aided by the bouncing ball, of "Ain't She Sweet."

Release date: June 11, 1954 7 minutes

TUMULT (20th-Fox)

Movietone "See It Happen" Series (6402)

Presented are various scenes of tumult, including an aerial dogfight over Europe during World War II, the firing of a rocket reaching 720 miles into space, and trouble in India in 1932 when the followers of Mahatma Gandhi conducted their dramatic struggle for independence.

Release date: July, 1954 9 minutes

"What the Picture did for me"

Columbia

MISS SADIE THOMPSON: Rita Hayworth, Jose Ferrer—This went over well around here. Nobody complained as they did in some situations. Some of the comments were "brow-raising." Business a little above normal. Played Sunday, Monday, May 2, 3.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Lippert

COWBOY, THE: Documentary—Although this picture's appeal is probably limited—even our youngsters didn't care for it—it's an excellent production of its type. Played Thursday, Friday, Saturday, September 2, 3, 4.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

Metro-Goldwyn-Mayer

GYPSY COLT: Donna Corcoran, Frances Dee—Don't make the mistake I did and double bill it, although I had an excellent weekend. Adjectives can't describe this masterpiece. Play it on a single run and advertise it for all you're worth. This will not let you down, and it will advertise itself. You'll see new faces. It's even greater than any of MGM's "Lassie" pictures—can any small town ask for more? Never will you see such beautiful scenery, and the acting of "Gypsy" is unbelievable. It's down to earth with human warmth and emotion that will cause many a tear and smile and make you feel you're part of what you're seeing.—James C. Balkcom, Gray Theatre, Gray, Ga.

KNIGHTS OF THE ROUND TABLE: Robert Taylor, Ava Gardner—Shown with Panatar Lens and Optic Sound. Played this somewhat late, but still did much better on same days of the week as any 2-D. Sound O.K.—W. M. Roob, Ozaukee Theatre, Port Washington, Wisc.

PRISONER OF WAR: Ronald Reagan, Dewey Martin—Very timely and well produced story about Korean war prisoners that is backed up by facts. Good cast and highly recommended for all situations. Played Sunday, Monday, August 22, 23.—James C. Balkcom, Gray Theatre, Gray, Ga.

PRISONER OF WAR: Ronald Reagan, Dewey Martin—The story this picture has to tell cannot be classified as entertainment. Played Tuesday, Wednesday, August 31, September 1.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

Paramount

CASANOVA'S BIG NIGHT: Bob Hope, Joan Fontaine—Each Hope picture seems to get worse. A few laughs, but it was a costume era and with Hope, that is enough for my patrons. Played Thursday, August 12.—James C. Balkcom, Gray Theatre, Gray, Ga.

LIVING IT UP: Dean Martin, Jerry Lewis—Average Martin-Lewis film which moves along at a fast pace. Usual amount of laughs; however, our audience don't roar any more as they used to at these two. Business good for the Labor Day weekend, considering all the outside holiday activities. Played Sunday, Monday, September 5, 6.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SAVAGE, THE: Charlton Heston, Susan Morrow—Heston is very popular here, but it seems now we too hit the "too many Indians" customer resistance. Good business the first day, but dropped considerably the second day. Played Friday, Saturday, September 10, 11.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—Played this very late. Betty Hutton fans loved it, but we didn't have many of them for this picture. This is another picture that had a "chimp" in it, and he seemed to entertain the patrons the most. Business below average. Played Wednesday, Thursday, September 8, 9.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

RKO Radio

PINOCCHIO: Disney Feature—Lots of youngsters—God love 'em—but their little tickets just don't add up to the necessary gross for a Sunday change. Played Sunday, Monday, August 29, 30.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

SILVER LODGE: John Payne, Elizabeth Scott—A picture that should stand up anywhere that suspense and action are desired. Although the title is misleading, we had no complaints nor walkouts. If you can buy it right, it should make you more in proportion than the top allocated pictures. Played Sunday, Monday, Tuesday, September 5, 6, 7.—Milan G. Steele, Lakeside Drive-In Theatre, Pawnee, Okla.

Twentieth Century-Fox

GORILLA AT LARGE: Cameron Mitchell, Anne Bancroft—Very well made and should do O. K. where horror shows are liked. Has a carnival background that should please.—James C. Balkcom, Gray Theatre, Gray, Ga.

JESSE JAMES: Tyrone Power, Henry Fonda—Played this with "The Return of Frank James" for the sixth time, and I am sure it will not be the last for this enjoyable program if Fox continues to hold these two. Again I had an outstanding attendance. Played Tuesday, Wednesday, August 10, 11.—James C. Balkcom, Gray Theatre, Gray, Ga.

MAN CRAZY: Neville Brand, Christine White—Used on a double bill. It certainly will hold your patrons' attention. Played Friday, Saturday, August 27, 28.—James C. Balkcom, Gray Theatre, Gray, Ga.

United Artists

GOLDEN MASK, THE: Wanda Hendrix, Van Heflin—I bought this one in the dark on the word of the salesman and wished after I saw it that I had passed it up. No draw, too high rental and slow moving throughout the first half and British. Pass it up or play it on the bottom half at the lowest allocation. Played Wednesday, Thursday, September 8, 9.—Milan G. Steele, Lakeside Drive-In Theatre, Pawnee, Okla.

OVERLAND PACIFIC: Jack Mahoney, Peggy Castle—Average western. Color not so good. Business below normal, probably due to school starting this week. Played Tuesday, September 7.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

DAWN AT SOCORRO: Rory Calhoun, Piper Laurie—It appears to us that print shortages are a false economy that is depriving the producers of additional income. We never fail to gross better than normal expectation when we are able to play pictures while they are new. Played Sunday, Monday, September 5, 6.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

DRUMS ACROSS THE RIVER: Audie Murphy, Lisa Gaye—Audie Murphy is always popular here, but I must ask the producer when the Indian period will end. Played Sunday, Monday, August 15, 16.—James C. Balkcom, Gray Theatre, Gray, Ga.

JOHNNY DARK: Tony Curtis, Piper Laurie—This gave me an excellent Sunday and Monday and is a small town natural. Tony Curtis seems to improve with each picture. Played Sunday, Monday, September 5, 6.—James C. Balkcom, Gray Theatre, Gray, Ga.

JOHNNY DARK: Tony Curtis, Piper Laurie—Doubled this with "Taza, Son of Cochise". Both very good. We showed them with 166 aperture plate then through Panatar and spread it to a two to one picture, and believe it or not, you've doggone nearly got CinemaScope with these regular 2-D's. If you have Panatar Lenses, try it and get the surprise of your life.—William M. Roob, Ozaukee Theatre, Port Washington, Wisc.

SASKATCHEWAN: Alan Ladd, Shelley Winters—Beautiful scenery, but don't you think the Indians could use a little rest? A high bracket picture that gave me a below average draw. Played Sunday, Monday, August 8, 9.—James C. Balkcom, Gray Theatre, Gray, Ga.

TANGANYIKA: Van Heflin, Ruth Roman—Universal tried to place it along with "Mogambo" (MGM), but failed miserably. Certainly not up to what I had to pay for it, as it failed to draw average attendance. Beware! Played Monday, Tuesday, Wednesday, August 30, 31, September 1.—James C. Balkcom, Gray Theatre, Gray, Ga.

Warner Bros.

LUCKY ME: Doris Day, Robert Cummings—Ran this during State Fair week and the hottest week of the year to poor business. This was very poor after Doris Day's "Calamity Jane" picture.—William M. Roob, Ozaukee Theatre, Port Washington, Wisc.

TREASURE OF SIERRA MADRE: Humphrey Bogart—After "Beat the Devil" (UA), we played this to help "Bogey" regain some of his lost fans. Good acting. Hard for children to understand. Played on Tuesday.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Shorts

Metro-Goldwyn-Mayer

POET AND PEASANT OVERTURE: CinemaScope Musical Gems—Was afraid of what our regular sound would do to this one. Everyone thought it was a wonderful short and we were surprised at how quiet the audience was. RCA regular sound carried the music almost the equal of Stereophonic in our 500 seat house.—Shirley Booth, Booth Theatre, Rich Hills, Mo.

Paramount

SABLE SCARF, THE: Featurette—This was a pretty good "Calling Scotland Yard" short. Was good as a filler with "Overland Pacific" (UA).—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SURF BORED: Noveltoon—Fair cartoon with not too many laughs.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

TAXI-TURVY: Popeye—Another adventure in nonsense with Popeye and the spinach. This wasn't too good.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

WINGS TO THE NORTH: Topper—A fair short which had very little interest for our folks.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

PERILS OF THE FOREST: Two Reel Special—Here is a very good short to fill a short billing program. Well liked by all who saw it. Play it.—James Hardy, Shoals Theatre, Shoals, Ind.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the **PRODUCT DIGEST** SECTION.

Short Subjects Chart September 18, 1954, page 146.

Features by Company September 25, 1954, page 161.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: **SYSTEM**: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. **SOUND**: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D. Rating	Herald Review	Special Data
				(S)—synopsis Issue	Page			
A								
About Mrs. Leslie (5321)	Para.	Shirley Booth-Robert Ryan	Aug., '54	104m	May 1	2278	B	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109	B	Very Good
Adventures of Hajji Baba (CS) (c)	Fox	Elaine Stewart-John Derek	Oct., '54					CS-Ss, Ms, Os
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	July, '54	90m	June 12	26	A-1	Very Good
Africa Adventure (c) (502)	RKO	Documentary	Sept., '54	64m	Sept. 25	153	A-1	Good
Always a Bride (Brit.) (485)	U-I	Peggy Cummins-Terence Morgan	June, '54	83m	June 12	26		Good
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison	May, '54	98m	May 8	2285		Good
Apache (c)*	UA	Burt Lancaster-Jean Peters	July, '54	91m	July 3	49	A-2	Excellent
Appointment for Murder (Ital.-Eng. Titles)	IFE	Delia Scala	Feb., '54	90m	Feb. 20	2190	A-2	Fair
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Grey	Apr. 25, '54	80m	Apr. 24	2269	A-1	Very Good
B								
Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissue)	May 1, '54	98m				
Bait	Col.	Hugo Haas-Cleo Moore	Mar., '54	79m	Feb. 20	2190	B	Good
Barefoot Battalion (Greek)	Brandt	Maria Costi-Nicos Femas	June, '54	89m	June 19	34		Very Good
Barefoot Contessa, The (c)	UA	Humphrey Bogart-Ava Gardner	Oct., '54	128m	Sept. 25	(S) 154		
Battle Cry (c) (CS)	WB	Van Heflin-Aldo Ray	Not Set		Sept. 25	(S) 154		
Battle of Rogue River (c)	Col.	George Montgomery	Mar., '54	71m	Mar. 5	2206	A-1	Good
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	89m	Jan. 30	2165	A-2	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	92m	Mar. 4	2205	B	Very Good
Beau Brummell (c) (502)	MGM	Stewart Granger-Elizabeth Taylor	Oct., '54	107m	Sept. 25	(S) 154		
Beauties of the Night (Fr.-Eng. Titles)	UA	Gerard Philipe-Gina Lollobrigida	Not Set	84m	Apr. 10	2255	B	Excellent
Bengal Brigade (501) (c)	Univ.	Rock Hudson-Arlene Dahl	Nov., '54					
Best Years of Our Lives (452)	RKO	March-Loy-Andrews-Wright (reissue)	Feb., '54	170m	Dec. 19	2110		Superior
Betrayed (501) (c)	MGM	Clark Gable-Lana Turner	Sept., '54	108m	July 24	81	A-2	Very Good
Big Chase (5327)	Lippert	Lon Chaney-Glenn Langan	June 18, '54	60m				Ds
Big Rainbow (c)	RKO	Jane Russell-Gilbert Roland	Not Set					
Bitter Creek (5423)	AA	Wild Bill Elliott	Feb. 21, '54	74m	Mar. 13	2214		Good
Black Dakotas, The (c)	Col.	Wanda Hendrix-Gary Merrill	Sept., '54	65m	Sept. 11	137	A-1	Good
Black Horse Canyon (c) (423)	Univ.	Joel McCrea-Mari Blanchard	June, '54	81 1/2m	May 22	2	A-1	Good
Black Shield of Falworth, The (429) (CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept., '54	99m	Aug. 7	97	A-1	Excellent
Blackout (5309)	Lippert	Dane Clark-Belinda Lee	Mar. 19, '54	87m	Apr. 24	2270		Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	94m	Jan. 16	2141	A-2	Good
Bounty Hunter, The (c) (402)	WB	Randolph Scott-Dolores Dorn	Sept. 25, '54	79m	Aug. 28	121		Good
Bowery Boys Meet the Monster (5419)	AA	Bowery Boys	June 6, '54	65m	July 10	58	A-1	Fair
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	88m	Jan. 16	2141	A-1	Good
Brigadoon (CS) (c)	MGM	Gen Kelly-Cyd Charisse	Not Set	108m	Aug. 14	105	A-1	Very Good
Bread, Love and Dreams (Ital.-Eng. Titles)	I.F.E.	Gina Lollobrigida-Vittorio De Sica	Sept., '54	90m	Sept. 25	153		Very Good
Broken Lance (CS) (c) (419)*	Fox	Spencer Tracy-Richard Widmark	Aug., '54	96m	July 31	89	A-2	Excellent
Bullet Is Waiting, A (c)	Col.	Jean Simmons-Rory Calhoun	Sept. '54	82m	Aug. 21	113	A-2	Good
C								
Caine Mutiny, The (c)*	Col.	Bogart-Ferrer-Johnson	Special	125m	June 12	25	A-1	Superior
Cangaceiro (Brazil)	Col.	Alberto Ruschel-M. Prado	Not Set	92m	Sept. 4	130		Good
Capt. Kidd and the Slave Girl (c)	UA	Anthony Dexter-Eva Gabor	May, '54	83m	May 29	10	B	Good
Carmen Jones (422) (CS) (c)	Fox	Dorothy Dandridge-Harry Belafonte	Oct., '54					CS-Ss, Ms, Os
Carnival Story, The (c) (412)*	RKO	Anne Baxter-Steve Cochran	Apr. 16, '54	95m	Mar. 27	2237	B	Very Good
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine	Apr., '54	86m	Mar. 6	2205	A-2	Excellent
Cattle Queen of Montana (SA) (c)	RKO	Barbara Stanwyck-Ronald Reagan	Nov., '54					SA
Challenge the Wild (c)	UA	George and Sheila Graham	June, '54	69m	June 12	26	A-1	Good
Champion, The	UA	Kirk Douglas-Marilyn Maxwell (reissue)	Apr., '54	86m				
Charge of the Lancers (c) (625)	Col.	Paulette Goddard-Jean Pierre Aumont	Feb., '54	74m	June 19	33	A-2	Good
Command, The (CS) (c) (319)*	WB	Guy Madison-Joan Weldon	Feb. 13, '54	88m	Jan. 23	2157	A-1	Very Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23, '54	78m	Dec. 17	2101	A-1	Good
Conquest of Space (c)	Para.	Walter Brooke-Eric Fleming	Not Set		Sept. 11	(S) 138		
Coroner Creek	Col.	R. Scott-Marguerite Chapman (reissue)	Aug., '54	90m				
Cowboy, The (5308) (c)	Lippert	Documentary	May 28, '54	69m	Jan. 9	2134	A-1	Excellent
Crazylegs (5324)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	A-1	Very Good
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	A-1	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6,'54	74m	Jan. 16	2142	A-2	Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Aug., '54	86m	July 31	89		Fair
Cry of the City (441)	20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar., '54	95m				
D								
Danger Point	AA	Mark Stevens-Joan Vohs	Oct. 10,'54					
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6,'54	75m	Feb. 27	2197	A-1	Fair 2D, 3D
Dawn at Socorro (c) (430)	Univ.	Rory Calhoun-Piper Laurie	Sept., '54	80m	July 24	81	A-2	Very Good
Dead End	Goldwyn	Sylvia Sidney-Humphrey Bogart (reissue)	June,'54					
Deadly Game (5402)	Lippert	Lloyd Bridges-Simone Silva	Oct 8,'54					
Demerrius and the Gladiators								
(c) (CS) (415)*	Fox	Victor Mature-Susan Hayward	June,'54	101m	June 12	27	A-2	Excellent CS-Ss, Ms, Os
Desperado, The (5426)	AA	Wayne Morris	June 20,'54	81m	July 10	57	A-2	Very Good
Defective, The (Brit.)	Col.	Alec Guinness-Joan Greenwood	Not Set					
Devil's Pitchfork (form. Ana-ta-han) (Japan)	Arias	Akemi Negishi	May 17,'54	91m	May 22	2		Good
Dial M for Murder (c) (327)*	WB	Ray Milland-Grace Kelly	May 29,'54	105m	May 1	2277	A-2	Excellent
Diamond Wizard, The (Brit.)	UA	Dennis O'Keefe-Margaret Sheridan	Aug., '54	83m	July 24	82	A-1	Fair
Diary of a Country Priest (Fr.)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5,'54	95m	Apr. 17	2261	A-2	Very Good
Dirty Hands (Fr.)	McDonald	Pierre Brasseur	May,'54	99m	May 22	2		Very Good
Down Three Dark Streets	UA	Broderick Crawford-Ruth Roman	Aug., '54	84m	Sept. 4	129	A-2	Very Good
Dr. Jekyll and Mr. Hyde	MGM	Spencer Tracy-Ingrid Bergman (reissue)	Oct., '54					
Dragnet (c) (401)	WB	John Webb-Ben Alexander	Sept. 4,'54	89m	Aug. 21	113	A-1	Very Good
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21,'54	84m	Feb. 13	2182		Good
Dream of Love (Fr.)	Davis	P. R. Willm-Mila Parley	June,'54	100m	June 19	34		Fair
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	A-2	Good
Drums Across the River (c) (422)	Univ.	Audie Murphy-Lisa Gaye	June,'54	78m	May 22	1	A-2	Very Good
Duel in the Jungle (c) (332)	WB	Jeanne Crain-Dana Andrews	Aug. 21,'54	102m	Aug. 14	105	A-1	Good
Duel in the Sun (c)	SRO	Jennifer Jones-Gregory Peck (reissue)	Not set					
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13,'54	78m	Feb. 13	2182	B	Good
E								
Earrings of Madame De (Fr.)	Arlan	Boyer-Darrieux-De Sica	July 19,'54	105m	July 31	89	B	Good
Edge of Divorce (Brit.)	Kingsley	Valerie Hobson-Philip Friend	July,'54	83m	July 10	57	A-2	Fair
Egg and I, The (426)	Univ.	C. Colbert-Fred MacMurray (reissue)	July,'54	108m	June 5	17		Very Good
Egyptian, The (420) (c) (CS)	Fox	Edmund Purdom-Gene Tierney	Sept., '54	140m	Sept. 4	130	B	Excellent CS-Ss, Ms, Os
Elephant Walk (c) (5317)*	Para.	Elizabeth Taylor-Dana Andrews	June,'54	103m	Apr. 3	2245	A-2	Very Good
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar., '54	91m				
Every Girl Should Be Married (570)	RKO	Cary Grant-Betsy Drake (reissue)	Sept., '54	85m				
Executive Suite (423)*	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	A-2	Excellent
F								
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2,'54	71m	Mar. 13	2214		Good
Far Country (c) (428)	Univ.	James Stewart-Ruth Roman	Not Set		June 19	(S)34		
Fireman Save My Child (421)	Univ.	Spike Jones and His City Slickers	May,'54	80m	Apr. 24	2270	A-1	Good
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May,'54	104m	May 1	2277	B	Excellent
Flamenco(c) (Span-Eng. Narr.)	Lewis	A. P. Lopez-Ballet Espanol	May 21,'54	110m	May 29	10		Very Good
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1,'54	90m	Nov. 7	2062	A-1	Fair
Forty-Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9,'54	71m	May 8	2285	A-2	Good
Four Guns to the Border (c) (502)	Univ.	Rory Calhoun-Coleen Miller	Nov., '54	83m	Sept. 25	153	B	Good
Francis Joins the WACS (427)	Univ.	Donald O'Connor-Julia Adams	Aug., '54	95m	July 3	49	A-1	Excellent
French Line (c) (2D-437, 3D-407)*	RKO	Jane Russell-Gilbert Roland	Feb. 8,'54	102m	Jan. 9	2134	C	Good 3D, 2D
French Touch, The (Fr.)	Times	Fernandel	Sept., '54	86m	Sept. 11	138		Good
G								
Gambler from Natchez (c) (417)	Fox	Dale Robertson-Debra Paget	Aug., '54	88m	Aug. 7	97	B	Good
Garden of Evil (c) (CS) (416)*	Fox	Gary Cooper-Susan Hayward	July,'54	100m	July 3	49	A-1	Excellent CS-Ss, Ms, Os
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20	2190	A-2	Excellent
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206		Good
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1,'54	90m	Dec. 12	(S)2103	A-1	
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8,'54	105m	Oct. 31	2045	A-1	Excellent
Girl for Joe (325)								
(form. Force of Arms)	WB	William Holden-Nancy Olson (reissue)	May 15,'54	100m				
Girls Marked Danger (Ital-Eng. Dial.)	IFE	Silvana Pampanini-E. Rossi-Drago	June,'54	75m	June 12	27	C	Fair
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1,'54	82m	Dec. 5	2093	A-1	Good
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133	A-1	Excellent
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157	A-1	Excellent
Gog (3D) (c)	UA	Richard Egan-Constance Dowling	June,'54	81m	June 12	26	A-1	Very Good 2D, 3D-Os
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	A-2	Good
Golden Mistress (c)	UA	John Agar-Rosemarie Bowe	Sept., '54	82m				
Gone With the Wind (c) (430)*	MGM	Gable-Leigh-deHavilland (reissue)	July,'54	222m				Ds
Gorilla at Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May,'54	84m	May 8	2286	B	Fair 3D, 3D(1)
Greatest Show on Earth (c) (5325)	Para.	Charlton Heston-Betty Hutton (reissue)	July,'54	153m				
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellers	Mar., '54	86m	Mar. 27	2238		Fair
Gunfighters	Col.	Randolph Scott-Barbara Britton (reissue)	Aug., '54	87m				
Gunga Din (479)	RKO	Cary Grant-Victor McLaglen (reissue)	July 1,'54	117m				
Guy With a Grin (326)								
(form. No Time for Comedy)	WB	James Stewart-R. Russell (reissue)	May 15,'54	93m				
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2,'54	72m	Jan. 30	2165	A-1	Good
H								
Hans Christian Andersen (c) (351)	RKO	Danny Kaye-Jeanmaire	June 9,'54	112m	Nov. 29,'52	1621	A-1	Excellent
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16,'54	68m	Sept. 25	153		Fair
Heidi (Swiss)	UA	Elisbeth Sigmund	Apr., '54	98m	Dec. 26	2118	A-1	Very Good
Hell & High Water (c) (CS) (403) *20th-Fox	Col.	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	A-1	Excellent Cs-Ss, Ms, Os
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	July,'54	91m	May 22	1	A-2	Very Good
Hell Raiders of the Deep								
(Ital-Eng. Dial.)	IFE	Eleanora Rossi Drago-Pierre Cressoy	Aug., '54	93m	May 8	2286	B	Good
Hello Elephant! (Ital-Eng. Titles)	Arlan	Vittorio De Sica-Sabu	Sept., '54	78m	Sept. 25	154		Good
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1,'54	91m	Feb. 13	2183	B	Fair

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Her Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Aug., '54	91m	July 3	49	A-1	Very Good
High and Dry (Brit.)	U-I	Paul Douglas-Alex Mackenzie	Sept., '54	93m	Aug. 28	121	A-1	Excellent
High and the Mighty (329) (c)* (CS)	WB	John Wayne-Claire Trevor	July 3, '54	147m	May 29	9	A-2	Superior CS-Ss or Os
Hobson's Choice (Brit.)	UA	Charles Laughton-John Mills	June, '54	107m	June 12	25	A-2	Very Good
Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183	A-2	Excellent
Home of the Brave	UA	Frank Lovejoy-Lloyd Bridges (reissue)	Apr., '54	99m				
Hondo (c) (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	A-1	Excellent
Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23	2158	A-1	Good
House of the Arrow (Brit.)	Stratford	Oscar Homolka-Yvonne Fureaux	Oct., '54	73m				
Human Desire	Col.	Glenn Ford-Gloria Grahame	Sept., '54	90m	Aug. 7	98	B	Good
Human Jungle	AA	Gary Merrill-Jan Sterling	Sept. 28, '54	82m	Sept. 18	145		Very Good

Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	July, '54	63m	Apr. 24	2270	A-2	Fair
Intimate Relations (Brit.)	Carroll	Harold Warrender-Marian Spencer	Feb., '54	85m	Feb. 20	2190		Very Good
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27	2238	A-1	Good
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141	A-2	Very Good

Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23	2158	A-2	Good 2D, 3D
Jesse James' Women (c)	UA	Don Barry-Peggie Castle	Sept., '54	83m	Sept. 18	145		Fair
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Feb., '54	91m	Jan. 23	2157	A-2	Good
Johnny Dark (c) (424)	Univ.	Tony Curtis-Piper Laurie	July, '54	85m	June 5	17	A-1	Very Good
Johnny Guitar (c) (5307)*	Rep.	Joan Crawford-Sterling Hayden	Aug., '54	110m	May 8	2285	A-2	Excellent
Jolson Story, The (c)	Col.	Larry Parks-Evelyn Keyes (reissue)	Not Set	124m	May 1	2278		Excellent Ss(2) or Os
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forrest Tucker	May 15, '54	103m	Jan. 23	2158	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1	Superior
Jungle Gents (5420)	AA	Leo Gorcey-Huntz Hall	Sept. 5, '54				A-1	
Jungle Man-Eaters	Col.	Johnny Weissmuller	June, '54	68m	May 29	10	A-1	Fair

Khamishia—5 Tales from Israel	I-A	English Dialogue	May 6, '54	110m	May 8	2286		Very Good
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Sept., '54	71m	Aug. 21	113	A-1	Fair
Killer Leopard (5412)	AA	Johnny Sheffield	Aug. 22, '54		Sept. 11	(S) 138	A-1	
Killers From Space (409)	RKO	Peter Graves-Barbara Bestar	Jan. 23, '54	71m	Jan. 30	2166	A-1	Fair
King of the Khyber Rifles (c)* (401) (CS)	Fox	Tyrone Power-Terry Moore	Jan., '54	100m	Dec. 26	2117	A-1	Excellent CS-Ss, Ms, Os
King Richard & the Crusaders (c) (CS) (331)	WB	Rex Harrison-Virginia Mayo	Aug. 7, '54	113m	July 10	57	A-2	Excellent Cs-Ss
Knights of the Round Table (c) (CS) (413)*	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117	A-1	Superior CS-Ss or Ds
Knock on Wood (c) (5319)	Para.	Danny Kaye-Mai Zetterling	July, '54	103m	Apr. 3	2245	A-1	Excellent

Laughing Anne (Brit.) (c) (5305)	Rep.	Wendell Corey-Margaret Lockwood	July 1, '54	90m	May 8	2285	B	Good
Law vs. Billy the Kid (c)	Col.	Scott Brady-Bette St. John	Aug., '54	73m	July 24	82	A-2	Good
Lawless Rider, The	UA	Johnny Carpenter-Frankie Darro	July, '54					
Life with the Lyons (5410)	Lippert	Bebe Daniels-Ben Lyon	Oct. 1, '54					
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m			B	
Little Kidnappers, The (Brit.)	UA	Duncan Macrae-Jean Anderson	Oct., '54	93m	Aug. 21	113	A-2	Good
Living It Up (c) (5320)*	Para.	Dean Martin-Piper Lewis	Aug., '54	95m	May 1	2277	A-1	Excellent
Lone Gun, The (c)	UA	George Montgomery-Dorothy Malone	Apr., '54	78m	Apr. 10	2254	A-1	Good
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10	2253	A-2	Very Good
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133	A-1	Excellent
Long Wait, The	UA	Anthony Quinn-Peggie Castle	May, '54	93m	May 1	2278	B	Good
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54	80m	Feb. 20	2189	A-2	Good
Lost Patrol (480)	RKO	Victor McLaglen (reissue)	July 1, '54	73m				
Lovers of Toledo (Ital.-Eng. Titles)	Hakim	Alida Valli-Pedro Armendariz	Apr., '54	75m	May 8	2286		Fair
Lucky Me (c) (CS) (324)	WB	Doris Day-Robert Cummings	Apr. 24, '54	100m	Apr. 17	2261	A-1	Good CS-Ss or Os

Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13	2213	A-1	Good
Mad Magician, The (3D)	Col.	Vincent Price-Mary Murphy	May, '54	72m	Mar. 27	2238	A-2	Good 2D, 3D
Magnificent Obsession (428) (c)*	Univ.	Jane Wyman-Rock Hudson	Aug., '54	108m	May 15	2293	A-2	Excellent
Make Haste to Live (5306)	Rep.	Dorothy McGuire-Stephen McNally	Aug. 1, '54	90m	Apr. 10	2253	A-2	Good
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Aug., '54	98m	July 17	65	A-1	Good
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069	B	Excellent
Man With a Million (c) (Brit.)	UA	Gregory Peck-Jane Griffiths	June, '54	90m	May 29	9	A-1	Excellent
Massacre Canyon	Col.	Phil Carey-Audrey Totter	May, '54	66m	Apr. 10	2254	A-2	Good
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17, '54	96m	Apr. 24	2270	A-1	Fair
Men of the Fighting Lady (425) (c)*	MGM	Van Johnson-Walter Pidgeon	June, '54	80m	May 15	2293	A-1	Excellent
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May, '54	75m	Apr. 10	2254	A-2	Good
Miss Grant Takes Richmond	Col.	Lucille Ball-Wm. Holden (reissue)	Oct., '54	87m			A-2	
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Feb., '54	75m				
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	B	Exc. 2D, 3D-Ss(2), Os
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	Apr., '54	94m				
Mr. Hulot's Holiday (Fr.)	GBD	Jacques Tati	June, '54	85m	July 3	50		Excellent
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14, '54	93m	Sept. 19	1998		Very Good
Moment of Truth (Fr.)	Arlar	Michele Morgan-Jean Gabin	May, '54	87m	May 22	3		Good

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Money from Home (c)* (5310—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	A-1	Excel. 2D, 3D-Ss(2), Os
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 21, '54	64m				
Monte Carlo Baby	Filmakers	Audrey Hepburn-Jules Munshin	May, '54	70m	June 19	33	Fair	
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar., '54	99m	Mar. 13	2214	A-2	Good
N								
Naked Alibi (431)	Univ.	Sterling Hayden-Gloria Grahame	Oct., '54	86m	Aug. 28	121	B	Good
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	A-2	Good
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Mar., '54	98m	Feb. 20	2189	B	Excellent CS-Ss
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229	A-2	Very Good CS-Ss, Ms, Os
O								
On the Waterfront	Col.	Marlon Brando-Eva Marie Saint	Oct., '54	108m	July 17	65	A-2	Excellent
Orchestra Wives (445)	Fox	Glenn Miller & Orch. (reissue)	May, '54	94m				
Out of This World (c)	Carroll	Lowell Thomas, Sr. & Jr., Narrators	Apr., '54	75m	Apr. 24	2269	A-1	Very Good
Outcast, The (c) (5308)	Rep.	John Derek-Joan Evans	Oct., '54	90m	June 26	41	A-2	Very Good
Outlaw Stallion, The (c)	Col.	Phil Carey-Dorothy Patrick	July, '54	64m	June 19	33		Very Good
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	Feb. 13	2182	A-2	Good
P								
Paid to Kill (5326)	Lippert	Dane Clark	June 25, '54	70m				
Paris Incident (French)	Davis	Gerard Gervais-Pierrette Simonet	Sept., '54	80m	Aug. 21	114		Good
Paris Playboys (5418)	AA	Leo Gorcey-Hunt Hall	Mar. 7, '54	62m	Mar. 13	2214	A-1	Fair
Passion (c) (503)	RKO	Cornel Wilde-Yvonne de Carlo	Oct. 6, '54					SA
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	A-2	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A-2	Good 2D, 3D
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10, '54	54m	May 22	(S)154		
Phffft	Col.	Judy Holliday-Jack Carson	Not Set		Sept. 25	(S)154		
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253	A-1	Excellent
Pinocchio (c) (493)	RKO	Disney Feature (reissue)	Apr., '54	87m				
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269	B	Good
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189	A-1	Fair
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254	A-1	Excellent CS-Ss, Ms, Os
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	July, '54	71m	June 19	33	A-2	Fair
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May, '54	81m	Apr. 3	2245	A-2	Fair
Private Hell 36	Filmakers	Ida Lupino-Steve Cochran	Sept. 15, '54	81m	Sept. 4	129	A-2	Good
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m			A-2	
Pushover	Col.	Fred MacMurray-Phil Carey	Aug., '54	88m	July 24	81	A-2	Very Good
Q-R								
Queen of Sheba (Ital.-Eng.) (5324)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070	A-2	Fair
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213	A-1	Good
Race for Life, A (5403)	Lippert	Richard Conte-Mari Aldon	Nov. 5, '54					
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb., '54	93m				
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238	A-1	Fair
Raid, The (c) (408)	Fox	Van Heflin-Anne Bancroft	Aug., '54	83m	July 31	89	A-1	Very Good
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229	A-2	Good
Rear Window (c) (5401)	Para.	James Stewart-Grace Kelly	Sept., '54	112m	July 17	65	A-2	Excellent
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	B	Very Good Ss(2) or Os
Return from the Sea (5409)	AA	Jan Sterling-Neville Brand	July 25, '54	80m	July 24	82	A-1	Good
Return to Treasure Island (c)	UA	Tab Hunter-Dawn Addams	July, '54	75m	June 26	41	A-1	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	A-1	Good
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	A-2	Very Good
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barret (reissue)	Mar., '54	56m				
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	75m	Mar. 6	2206	A-1	Good
Ring of Fear (c) (CS) (330)	WB	Clyde Beatty-Pat O'Brien	July 24, '54	93m	July 3	50	A-2	Very Good
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13	2181	A-2	Excellent
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley	July 16, '54	73m	July 24	81		Good
River of No Return (c) (CS)* (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269	B	Very Good CS-Ss, Ms, Os
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	87m	Nov. 28	2086	A-1	Good
Rocket Man, The (412)	20th-Fox	Charles Coburn-Spring Byington	Apr., '54	79m	May 1	2278	A-1	Good
Rogue Cop (503)	MGM	Robert Taylor-Janet Leigh	Oct., '54	92m	Sept. 4	129	B	Very Good
Roogie's Bump	Rep.	Robert Marriot-Ruth Warrick	Not Set	71m	Sept. 25	153		Fair
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	102m	Mar. 6	2205	A-1	Excellent CS-Ss or Ds
Royal Tour, The (418) (CS) (c)	Fox	Queen Elizabeth and Philip	July, '54	96m	June 26	41		Very Good CS-Ss, Ms, Os
S								
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	80m	Jan. 2	2125	A-1	Good
Sabrina (5402)	Para.	Audrey Hepburn-Humphrey Bogart	Sept., '54	113m	Aug. 7	97	B	Excellent
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	B	Good
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John	June, '54	76m	May 22	2	B	Good
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	A-2	Very Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyer	Mar., '54	78m	Mar. 27	2238		Fair
Scotch on the Rocks (Brit.)	Kingsley	Ronald Squire-Kathleen Ryan	June, '54	77m	June 12	27	A-1	Good
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver (reissue)	Mar., '54	95m				
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	A-1	Good
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166		Fair
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54	101m	May 22	1	B	Very Good
Security Risk (5417)	AA	John Ireland-Dorothy Malone	Aug. 8, '54	69m	Aug. 21	113	A-2	Good
Sensualita (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago	Apr., '54	72m	May 22	3	C	Fair
Seven Brides for Seven Brothers (CS) (c) (426)*	MGM	Jane Powell-Howard Keel	Aug., '54	103m	June 5	17	A-2	Excellent CS-Ss or Ds
Shanghai Story, The (5311)	Rep.	Ruth Roman-Edmond O'Brien	Nov. 1, '54		Apr. 24	(S)2271		
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141	A-2	Good

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She Wore A Yellow Ribbon (572)	RKO	Joanne Dru-John Agar (reissue)	Sept., '54	104m				
Shield for Murder	UA	Edmond O'Brien-Marla English	Not Set	80m	Sept. 4	129	B	Good
Side Street Story (Ital.)	Burstyn	Toto	July, '54	84m	Aug. 14	105		Very Good
Siege, The (5323)	Lippert	Special	Oct. 29, '54					
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	May, '54	86m	Mar. 27	2237	A-1	Good
Silent Raiders (5404)	Lippert	Richard Bartlett-Earle Lyon	Sept. 17, '54	65m				
Silver Lode (c) (413)	RKO	John Payne-Lizabeth Scott	June, '54	80m	May 22	2	A-1	Good 2D, 3D
Sins of Rome (414) (Ital.)	RKO	Massimo Girotti-Ludmilla Tcherina	June, '54	75m	July 3	50	B	Good
Sitting Bull (c) (CS)	UA	J. Carroll Naish-Dale Robertson	Oct., '54	105m	Sept. 11	137	A-1	Excellent
Son of Sinbad (c) (3D)	RKO	Dale Robertson-Peggie Castle	Not Set	90m	Jan. 30	(S)2167		2D, 3D
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261	A-2	Good 3D, 3D(1)
Spanish Main (475) (c)	RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1, '54	100m				
Spell of Ireland, The (c)	Celtic	Documentary	May 10, '54	77m	May 8	2286	A-1	Good
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16	2142	A-2	Excellent
Star Is Born, A (CS) (c) (403)	WB	Judy Garland-James Mason	Oct. 16, '54	182m	Apr. 24	(S)2270		Cs-Ss
Stations West (478)	RKO	Dick Powell (reissue)	June 1, '54	92m				
Stormy the Thoroughbred (c)	Buena Vista	M. R. Valdez-Robert Skene	Mar., '54	45m	Mar. 13	2214		Very Good
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar., '54	91m				
Student Prince, The (CS)* (c) (424)	MGM	Ann Blyth-Edmund Purdom	June, '54	107m	May 29	9	A-1	Excellent Cs-Ss or Ds
Suddenly	UA	Frank Sinatra-Sterling Hayden	Sept., '54	77m	Sept. 11	137	A-2	Good
Sun Valley Serenade (446)	Fox	Glenn Miller & Orch. (reissue)	May, '54	86m				
Susan Slept Here (c) 501)	RKO	Dick Powell-Debbie Reynolds	July, '54	97m	June 26	41	B	Very Good

T

Tall in the Saddle (471)	RKO	John Wayne (reissue)	Mar., '54	87m				
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	July, '54	81m	June 12	26	A-1	Good
Target Earth	AA	Virginia Grey-Richard Denning	Oct. 17, '54					
Taza, Son of Cochise (c) (410-3D, 411-2D)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165	A-1	Good 2D, 3D, 3D(1)
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2189	B	Good
Terror Ship (5330)	Lippert	William Lundigan	Sept. 3, '54	72m				
Them (328)*	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253	A-1	Very Good
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr., '54	95m				
Thing, The (477)	RKO	K. Tobey-M. Sheridan (reissue)	June 1, '54	87m				
Three Coins in the Fountain (CS) (c) (413)*	20th-Fox	Clifton Webb-Dorothy McGuire	May, '54	102m	May 15	2293	A-1	Excellent Cs-Ss, Ms, Os
Three Hours to Kill (c)	Col.	Dana Andrews-Donna Reed	Oct., '54	77m	Sept. 11	137	A-2	Very Good
Three Young Texans (c) (402)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142	A-2	Fair
Thunder Pass (5405)	Lippert	Dane Clark-Dorothy Patrick	Aug. 20, '54	76m	Sept. 25	(S)154		
Tobor the Great	Rep.	Charles Drake-Karin Booth	Sept. 1, '54	77m	Sept. 4	129	A-1	Fair
Tonight's the Night (Brit.) (c)	AA	David Niven-Yvonne de Carlo	Oct. 24, '54	90m				
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165	B	Very Good
Trouble in the Glen (Brit.) (c)	Rep.	Margaret Lockwood-Orson Welles	Not Set		June 19	(S)34		
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Mar., '54	81m	Jan. 30	2166		Good
Two Guns and a Badge (5427)	AA	Wayne Morris-Beverly Garland	Sept. 12, '54	69m	Sept. 18	145	A-1	Good

U-V

Ugetsu (Jap.-Titles)	Harrison	Machiko Kyo-Masayuki Mori	Sept., '54	96m	Sept. 18	145		Very Good
Unconquered	Margolies	Helen Keller, Documentary	June, '54	55m	June 12	25	A-1	Excellent
Unholy Four (5401)	Lippert	Paulette Goddard	Sept. 24, '54	80m				
Untamed Heiress (5325)	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24	2269	A-1	Good
Valley of the Kings (c)	MGM	Eleanor Parker-Robert Taylor	July, '54	86m	July 10	57	A-2	Excellent Ds
Valley of the Sun (470)	RKO	Lucille Ball-James Craig	(reissue) Feb., '54	84m				
Vanishing Prairie, The (c)	Buena Vista	True-Life Adventure	Not Set	71m	Aug. 7	97	A-1	Excellent
Victory at Sea	UA	Documentary	Aug., '54	97m	May 22	2	A-1	Very Good

W

War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101	A-1	Good
Weak and the Wicked (5432) (Brit.)	Stratford	Glynis Johns-John Gregson	July 18, '54	72m	July 24	82	A-2	Good
Welcome the Queen (Brit.) (c)	Brit. Info.	The Royal Tour	Sept., '54	50m	Sept. 11	138		Good
Western, The	Goldwyn	Gary Cooper (reissue)	June, '54					
White Christmas (c) (VV)	Para.	Crosby-Kaye-Clooney	Not Set	120m	Sept. 4	130		Excellent
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13	2183		Fair
Wicked Women	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087	B	Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	B	Good
Will Any Gentleman? (Brit.)	Stratford	George Cole-Veronica Hurst	Feb., '54	84m				
Window, The (571)	RKO	Barbara Hale-Bobby Driscoll (reissue)	Sept., '54	73m				
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261	A-2	Very Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Cathy O'Donnell	Aug., '54	87m				
Woman's Face, A	MGM	Joan Crawford-Melvyn Douglas (reissue)	Oct., '54					
Woman's World, A (421) (c) (CS)	Fox	Webb-Allyson-Heflin-Bacall	Oct., '54		Sept. 25	(S)154		Cs-Ss, Ms, Os
World for Ransom (5408)	AA	Dan Durysa	Jan. 31, '54	82m	Feb. 13	2182		Fair

X-Y-Z

Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., '54	84m	Mar. 13	2213	A-2	Very Good
Yellow Mountain (432) (c)	Univ.	Lex Barker-Mala Powers	Not Set		Sept. 11	(S)138		
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8	2285	A-2	Good

FEATURES LISTED BY COMPANIES — PAGE 161, ISSUE OF SEPTEMBER 25, 1954
SHORT SUBJECTS CHART APPEARS ON PAGES 146-147, ISSUE OF SEPTEMBER 18, 1954

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section — a regular service of MOTION PICTURE HERALD — lists all features in release from September, 1953, plus complete coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates reissue. (C) color. (C.S.) CinemaScope. (V.V.) VistaVision. (S.S.) Super-Scope.

ALLIED ARTISTS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5439	Yellow Balloon	Oct. 4 '53	Andrew Ray, Kathleen Ryan	80	Drama
5437	Hot News	Oct. 11 '53	Stanley Clements	70	Western
5407	Jennifer	Oct. 25 '53	Ida Lupino, Howard Duff	73	Drama
5406	Jack Slade	Nov. 8 '53	Mark Stevens	90	Melodrama
5422	Vigilante Terror	Nov. 15 '53	Bill Elliott, Mary Ellen Kay	70	Western
5402	Fighter Attack (C)	Nov. 29 '53	Sterling Hayden	80	Drama
5321	Private Eyes	Dec. 6 '53	Bowery Boys	64	Drama
5335	Texas Badman	Dec. 20 '53	Wayne Morris	62	Western
5315	Golden Idol	Jan. 10 '54	Johnny Sheffield	71	Adventure
5331	Yukon Vengeance	Jan. 17 '54	Kirby Grant, Mary E. Kay	68	Drama
5408	World for Ransom	Jan. 31 '54	Dan Duryea	82	Drama
5405	Highway Dragnet	Feb. 7 '54	Wanda Hendrix, Joan Bennett	71	Melodrama
5423	Bitter Creek	Feb. 21 '54	Bill Elliott	74	Drama
51	Riot in Cell Block 11	Feb. 28 '54	Neville Brand, Leo Gordon	80	Melodrama
5418	Paris Playboys	Mar. 7 '54	Bowery Boys	62	Comedy
52	Dragonfly Squadron	Mar. 21 '54	John Hodiak, Barbara Britton	83	Drama
5414	Loophole	Mar. 28 '54	Harry Sullivan, Dorothy Malone	80	Drama
5410	Pride of the Blue Grass (C)	Apr. 4 '54	Lloyd Bridges, Vera Miles	71	Drama
5404	Arrow in the Dust (C)	Apr. 25 '54	Sterling Hayden, Coleen Gray	80	Drama
5424	Forty-Niners, The	May 9 '54	Bill Elliott, Virginia Grey	71	Western
5419	Bowery Boys Meet the Monster	June 6 '54	Bowery Boys	65	Comedy
5426	Desperado, The	June 20 '54	Wayne Morris	81	Western
5409	Return from the Sea	July 25 '54	Jan Sterling, Neville Brand	80	Drama
5417	Security Risk	Aug. 8 '54	Johnny Sheffield	69	Drama
5412	Killer Leopard	Aug. 22 '54	John Ireland, Dorothy Malone	89	Adventure
5420	Jungle Genie	Sept. 5 '54	Leo Gorcey, Hunts Hall	69	Comedy
5427	Two Guns and a Badge	Sept. 12 '54	Wayne Morris, Beverly Garland	69	Melodrama
	The Human Jungle	Sept. 28 '54	Gary Merrill, Jan Sterling	82	Drama
	Danger Point	Oct. 10 '54	Mark Stevens, Joan Vohs	81	Drama

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
	Target Earth	Oct. 17 '54	Virginia Grey, Richard Denning	90	Drama
	Tonight's the Night (C) (Brit.)	Oct. 24 '54	David Niven, Yvonne de Carlo	90	Comedy
	Bob Mathias Story	Nov. '54	Bob Mathias, Melva Mathias	90	Drama

Stratford

(All British)

5400	Will Any Gentleman?	Feb. '54	George Cole, Veronica Hurst	84	Comedy
	Mr. Potts Goes to Moscow	Mar. 14 '54	Oscar Homolka, Nadia Gray	93	Comedy
	Guilt Is My Shadow	Mar. '54	Peter Reynolds, Elizabeth Sellars	86	Drama
	Angels One Five	May '54	Jack Hawkins, Michael Denison	98	Drama
	Men Are Children Twice	June 15 '54	Maureen Swanson, John Fraser	74	Drama
5432	Weak and the Wicked	July 18 '54	Glynis Johns, John Gregson	72	Drama
	A Woman's Angle	Aug. '54	Edward Underdown, Cathy O'Donnell	87	Mystery
	House of the Arrow	Oct. '54	Oscar Homolka, Yvonne Fureaux	73	Mystery
	Isn't Life Wonderful (C)	Nov. '54	Cecil Parker, Eileen Herlie	83	Comedy

COLUMBIA

609	China Venture	Sept. '53	Edmond O'Brien, Barry Sullivan	83	Adventure
610	Conquest of Cochise (C)	Sept. '53	John Hodiak, Robert Stack	70	Western
616	From Here to Eternity	Sept. '53	Clift, Lancaster, Kerr, Sinatra	118	Drama
576	Saginaw Trail	Sept. '53	Gene Autry	84	Western
545	Salome (C)	Sept. '53	Rita Hayworth, Stewart Granger	103	Drama
542	Sky Commando	Sept. '53	Dan Duryea, Frances Gifford	69	Drama
614(R)	Untamed Breed	Sept. '53	Sonny Tufts, Barbara Hale	79	Western
615	Big Heat	Oct. '53	Glenn Ford, Gloria Grahame	90	Drama
613	Combat Squad	Oct. '53	John Ireland, Lon McCallister	72	Drama
525	Slaves of Babylon (C)	Oct. '53	Richard Conte, Linda Christian	82	Drama
617	Gun Fury (C) (3D)	Nov. '53	Rock Hudson, Donna Reed	83	Western
593	Last of the Pony Riders	Nov. '53	Gene Autry	59	Western
621	Paris Model	Nov. '53	Marilyn Maxwell, Paulette Goddard	59	Drama
622	Prisoners of the Cuchah (C)	Nov. '53	Gloria Grahame, Cesar Romero	78	Drama
	Killer Ape, The	Dec. '53	Johnny Weissmuller	68	Adventure
	Nebraskan, The (C) (3D)	Dec. '53	Phil Carey, Roberta Haynes	68	Western
624	Bad for Each Other	Jan. '54	Charlton Heston, Elizabeth Scott	83	Drama
	Drums of Tahiti (3D) (C)	Jan. '54	Patricia Medina, Dennis O'Keefe	73	Drama
620	El Alamein	Jan. '54	Scott Brady, Rita Moreno	67	Drama
619	Paratrooper (C)	Jan. '54	Alan Ladd, Leo Genn	87	Drama
	(R) Singin' in the Corn	Jan. '54	Judy Canova, Allen Jenkins	64	Comedy

(Continued on following page, column 1)

COLUMBIA (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
625	Charge of the Lancers (C)	Feb. '54	Jean Pierre Aumont, P. Goddard	74	Adventure
626	Miss Sadie Thompson (C) (3D)	Feb. '54	Rita Hayworth, Jose Ferrer	91	Drama
627	Wild One, The	Feb. '54	Marlon Brando, Mary Murphy	79	Drama
628	Bait	Mar. '54	Hugo Haas, Cleo Moore	73	Melodrama
629	Battle of Rogue River (C)	Mar. '54	George Montgomery	71	Western
630	It Should Happen to You	Mar. '54	Judy Holliday, Peter Lawford	87	Comedy
631	Drive a Crooked Road	Apr. '54	Mickey Rooney, Dianne Foster	82	Drama
632	Iron Glove, The (C)	Apr. '54	Robert Stack, Ursula Thiel	71	Drama
633	Jesse James vs. Dalton (C) (3D)	Apr. '54	Brett King, Barbara Lawrence	65	Western
634	Mad Magician, The (3D)	May '54	Vincent Price, Mary Murphy	72	Drama
635	Massacre Canyon	May '54	Phil Carey, Audrey Totter	66	Western
636	Miami Story	May '54	Barry Sullivan	75	Drama
637	Jungle Man-Eaters	June '54	Johnny Weissmuller	68	Adventure
638	Saracen Blade, The (C)	June '54	William Bishop, Virginia Patton	76	Western
639	Hell Below Zero (C)	June '54	Ricardo Montalban, Betty St. John	76	Adventure
640	Indiscretion of an American Wife	July '54	Alan Ladd, Joan Tetzel	91	Drama
641	Outlaw Stallion (C)	July '54	Jennifer Jones, Montgomery Clift	63	Drama
642	Law vs. Billy the Kid (C)	July '54	Phil Carey, Dorothy Patrick	64	Western
643	Punisher	Aug. '54	Scott Brady, Betty St. John	73	Western
644	(R) Corner Creek	Aug. '54	Fred MacMurray, Kim Novak	86	Melodrama
645	(R) Gunfighters	Aug. '54	Randolph Scott, Barbara Britton	87	Western
646	The Black Dakotas (C)	Sept. '54	Gary Merrill, Wanda Hendrix	65	Drama
647	Bullet in Waiting, A (C)	Sept. '54	Jean Simmons, Rory Calhoun	92	Drama
648	Human Desire	Sept. '54	Glenn Ford, Gloria Grahame	90	Drama
649	On the Waterfront	Oct. '54	Marlon Brando, Eva Marie Saint	108	Drama
650	Three Hours to Kill (C)	Oct. '54	Dana Andrews, Donna Reed	77	Drama
651	(R) Miss Grant Takes Richmond	Oct. '54	Lucille Ball, William Holden	87	Comedy
652	Calne Mutiny, The (C)	Special	Humphrey Bogart, Van Johnson	128	Drama
653	Bat Masterson, Bad Man (C)		George Montgomery, Nancy Gates		Western
654	Black Knight (C)		Alan Ladd, Patricia Medina		Adventure
655	Cangaceiro (Brazil)		Alberto Kuschel, M. Prado	92	Drama
656	Canibal Attack		Johnny Weissmuller		Adventure
657	Detective, The (Brit.)		Alice Guinness, Joan Greenwood		Comedy
658	End of the Affair		Deborah Kerr, Van Johnson		Drama
659	Fire Over Africa		Maureen O'Hara		Drama
660	I Was a Prisoner in Korea		Robert Francis, Dianne Foster		Adventure
661	Jungle Moon Men		Johnny Weissmuller		Drama
662	Long, Gray Line (C) (C)		Tyrone Power, Maureen O'Hara		Drama
663	Phfft		Judy Holiday, Jack Lemmon		Comedy
664	Riot on Pier Six		Arthur Franz, Beverly Garland		Melodrama
665	Seminole Uprising		George Montgomery		Western
666	Ten Wanted Men		Randolph Scott		Western
667	They Rode West (C)		Robert Francis, Donna Reed		Adventure
668	Three for the Show (C) (C)		Betty Grable, The Champions		Musical
669	Violent Men (C) (C)		Glenn Ford, Barbara Stanwyck		Drama
670	Women's Prison		Ida Lupino, Howard Duff		Melodrama
671	Wyoming Outlaws		Phil Carey, Martha Hyer		Western
672	Little World of Don Camillo, The	Oct. '53	Fernandel, Gino Cervi	96	Comedy
673	Three Girls from Rome	Oct. '53	Lucia Rose, Cosetta Greco	85	Comedy
674	Young Caruso, The	Oct. '53	Gina Lollobrigida	77	Melodrama
675	White Hell of Piz Palu, The	Nov. '53	Hans Albers	74	Adventure

I. F. E.

MGM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
409	Escape from Fort Bravo (C)	Dec. 4 '53	William Holden, Eleanor Parker	96	Drama
410	Easy to Love (C)	Dec. 28 '53	Eather Williams, Van Johnson	96	Musical
411(R)	Quo Vadis (C)	Jan. '54	Robert Taylor, Deborah Kerr	168	Drama
412	Give a Girl a Break (C)	Jan. 1 '54	The Champions, Debbie Reynolds	82	Musical
413	Knights of the Round Table (C)	Jan. 15 '54	Robert Taylor, Ava Gardner	115	Drama
414	Great Diamond Robbery, The	Jan. 29 '54	Red Skelton, Cara Williams	69	Comedy
415	Sandis (C)	Feb. 5 '54	Cornel Wilde, Rita Gam	80	Drama
416	Long, Long Trailer, The (C)	Feb. 19 '54	Lucille Ball, Desi Arnaz	96	Comedy
417	Tennessee Champ (C)	Mar. 5 '54	Shelley Winters, Dewey Martin	73	Drama
418	Rose Marie (C) (C.S.)	Mar. 19 '54	Ann Blyth, F. Lamas, H. Keel	102	Musical
419	Gypsy Colt (C)	Apr. 2 '54	Donna Corcoran, Frances Dee	72	Drama
420	Rhapsody (C)	Apr. 16 '54	Elizabeth Taylor, Vittorio Gassman	115	Drama
421	Executive Suite	Apr. 30 '54	Allyson, Holden, Stanwyck, March	104	Drama
422	Flame and the Flesh (C)	May '54	Lana Turner, Carlos Thompson	104	Drama
423	Prisoner of War	May '54	Ronald Reagan, Dewey Martin	81	Drama
424	Men of the Fighting Lady (C)	June '54	Van Johnson, Walter Pidgeon	99	Drama
425	Student Prince, The (C) (C)	June '54	Ann Blyth, Edmund Purdom	107	Musical
426	Valley of the Kings (C)	July '54	Eleanor Parker, Robert Taylor	86	Drama
427	Gone With the Wind (C)	July '54	Gable, Leigh, deHavilland	232	Drama
428	Her Twelve Men (C)	Aug. '54	Greer Garson, Robert Ryan	91	Drama
429	Seven Brides for Seven Brothers	Aug. '54	Jane Powell, Howard Keel	103	Musical
430	(C) (C)	Sept. '54	Clark Gable, Lana Turner	108	Drama
431	Retraced (C)	Oct. '54	Robert Taylor, Janet Leigh	92	Drama
432	Rogue Cop	Oct. '54	Stewart Granger, Elizabeth Taylor	107	Drama
433	Beau Brummell (C)	Oct. '54	Joan Crawford, Melvyn Douglas		Drama
434	(R) A Woman's Face	Oct. '54	Spencer Tracy, Ingrid Bergman	119	Musical
435	Athena (C) (C.S.)	Nov. '54	Jane Powell, Edmund Purdom	125	Drama
436	Last Time I Saw Paris (C)	Nov. '54	Elizabeth Taylor, Van Johnson	125	Drama
437	Last Time I Saw Paris (C)	Nov. '54	Johnny Weissmuller, Maureen O'Sullivan	125	Drama
438	(R) Tarzan and the Ape Man	Nov. '54	Johnny Weissmuller, Maureen O'Sullivan	99	Drama
439	(R) Tarzan Escapes	Dec. '54	Gene Kelly, Jeff Richards	99	Drama
440	Crest of the Wave	Dec. '54	Jose Ferrer, Merle Oberon	121	Musical
441	Deep in My Heart (C)	Special	Brando, Calhern, Garson, Kerr	121	Drama
442	Julius Caesar				
443	Bad Day at Black Rock (C) (C.S.)		Spencer Tracy, Ann Francis		Western
444	Brigadoon (C) (C.S.)		Gene Kelly, Cyd Charisse	108	Musical
445	Glass Slipper (C)		Leslie Caron, Michael Wilding		Fantasy
446	Green Fire (C) (C.S.)		Grace Kelly, Stewart Granger		Drama
447	Invitation to the Dance (C)		Gene Kelly, Tamara Toumanova		Musical
448	Jupiter's Darling (C) (C)		Eather Williams, Howard Keel		Musical
449	Many Rivers to Cross (C) (C)		Robert Taylor, Eleanor Parker		Western
450	Caddy, The	Sept. '53	Martin & Lewis	95	Comedy
451	Roman Holiday	Sept. '53	Gregory Peck, Audrey Hepburn	119	Comedy
452	Little Boy Lost	Oct. '53	Bing Crosby, Claude Dauphin	95	Drama
453	Those Redheads from Seattle	Oct. '53	Rhonda Fleming, Gene Barry	90	Musical
454	War of the Worlds (C)	Oct. '53	Gene Barry, Ann Robinson	85	Drama
455	Flight to Tangier (C) (3D)	Nov. '53	Joan Fontaine, Jack Palance	90	Drama
456	Botany Bay (C)	Nov. '53	Alan Ladd, James Mason	94	Drama
457	Here Come the Girls (C)	Dec. '53	Hope, Clooney, Dahl, Martin	78	Musical
458	Cause Fieri! (3D)	Jan. '54	Korean G.I.'s	72	Drama
459	Forever Female	Jan. '54	Paul Douglas, Ginger Rogers	93	Comedy

PARAMOUNT

5302	Caddy, The	Sept. '53	Martin & Lewis	95	Comedy
5303	Roman Holiday	Sept. '53	Gregory Peck, Audrey Hepburn	119	Comedy
5304	Little Boy Lost	Oct. '53	Bing Crosby, Claude Dauphin	95	Drama
5305	Those Redheads from Seattle	Oct. '53	Rhonda Fleming, Gene Barry	90	Musical
5306	War of the Worlds (C)	Oct. '53	Gene Barry, Ann Robinson	85	Drama
5307	Flight to Tangier (C) (3D)	Nov. '53	Joan Fontaine, Jack Palance	90	Drama
5308	Botany Bay (C)	Nov. '53	Alan Ladd, James Mason	94	Drama
5309	Here Come the Girls (C)	Dec. '53	Hope, Clooney, Dahl, Martin	78	Musical
5310	Cause Fieri! (3D)	Jan. '54	Korean G.I.'s	72	Drama
5311	Forever Female	Jan. '54	Paul Douglas, Ginger Rogers	93	Comedy

I. F. E. (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Lure of the Silb.....	Dec. '53	Silvana Mangano, Vittorio Gassman	74	Drama
.....	Golden Coach, The (C).....	Jan. '54	Anna Magnani	105	Drama
.....	Greatest Love, The.....	Jan. '54	Ingrid Bergman, Alexander Knox	113	Drama
.....	Sensuality.....	Apr. '54	Eleanora Rossi-Drago	72	Drama
.....	Girls Marked Danger.....	June '54	Silvana Pampanini, E. Rossi-Drago	75	Drama
.....	Husband for Anna, A.....	Aug. '54	Silvana Pampanini	105	Drama
.....	Hell Raiders of the Deep.....	Aug. '54	Eleanor Rossi Drago	93	Drama
.....	City Stands Trial.....	Sept. '54	Silvana Pampanini	105	Drama
.....	Love in the City.....	Sept. '54	Documentary	110	Docu'try

LIPPERT

5315	Project Moon Base.....	Sept. 4 '53	Donna Martell, Ross Ford	63	Adventure
5303	Norman Conquest.....	Sept. 11 '53	Tom Conway, Eva Bartok	79	Drama
5313(R)	Iron Mask.....	Sept. 18 '53	Douglas Fairbanks	73	Drama
5314(R)	Mr. Robinson Crusoe.....	Sept. 25 '53	Douglas Fairbanks	76	Drama
5306	Undercover Agent (Brit.).....	Oct. 2 '53	Dermot Walsh, Hazel Court	69	Melodrama
5222	Fighting Men.....	Oct. 9 '53	Special Cast	63	Drama
5316	Shadow Man.....	Oct. 16 '53	Cesar Romero	77	Drama
5225	Sins of Jezebel (C).....	Oct. 23 '53	Paulette Goddard, George Nader	74	Drama
5302	Man From Cairo.....	Nov. 27 '53	George Raft, Gianna Maria Canale	82	Drama
5304	Terror Street.....	Dec. 4 '53	Dan Duryea	83	Drama
5318	Limping Man.....	Dec. 11 '53	Lloyd Bridges	76	Drama
5317	White Fire.....	Jan. 1 '54	Scott Brady, Mary Castle	82	Drama
5321	Hollywood Thrill-Makers.....	Jan. 15 '54	James Gleason	80	Drama
5305	Black Glove.....	Jan. 29 '54	Alex Nicol	84	Drama
5325	Queen of Sheba.....	Feb. 12 '54	Gino Cervi, Leonora Ruffo	99	Drama
5324	We Want a Child.....	Feb. 19 '54	Special Cast	76	Drama
5309	Blackout.....	Mar. 19 '54	Dane Clark	87	Drama
5311	Fangs of the Wild.....	Apr. 2 '54	Charles Chaplin, Jr., Onslow Stevens	71	Western
5310	Heat Wave.....	Apr. 16 '54	Alex Nicol, Hillary Brooke	68	Drama
5328	Monster from the Ocean Floor.....	May 21 '54	Anne Kimball, Stuart Wade	64	Drama
5308	Cowboy, The (C).....	May 28 '54	Special Cast	69	Docu'try
5327	The Big Chase.....	June 18 '54	Lon Chaney, Glenn Langan	60	Melodrama
5326	Paid to Kill.....	June 25 '54	Dane Clark	70	Melodrama
5329	River Beat.....	July 16 '54	Phyllis Kirk, John Bentley	73	Drama
5405	Thunder Pass.....	Aug. 20 '54	Dane Clark, Dorothy Patrick	76	Western
5330	Terror Ship.....	Sept. 3 '54	William Lundigan	72	Drama
5404	Silent Raiders.....	Sept. 17 '54	Richard Bartlett, Earle Lyon	65	Drama
5401	The Unholy Four.....	Sept. 24 '54	Paulette Goddard	80	Drama
5410	Life with the Lyons.....	Oct. 1 '54	Bebe Daniels, Ben Lyon	80	Drama
5402	Deadly Game.....	Oct. 8 '54	Lloyd Bridges, Simone Silva	80	Drama
5323	The Siege.....	Oct. 29 '54	Special	80	Drama
5403	A Race for Life.....	Nov. 5 '54	Richard Conte, Mari Aldon	80	Drama

5406	They Were So Young.....	Scott Brady, Raymond Burr	Drama
5407	Black Pirates (C).....	Anthony Dexter, Lon Chaney	Melodrama
5409	The Outsiders.....	John Ireland	Drama

MGM

401	Half a Hero.....	Sept. 4 '53	Red Skelton, Jean Hagen	71	Comedy
402	Terror on a Train.....	Sept. 18 '53	Glenn Ford, Anne Vernon	72	Drama
403	Actress, The.....	Sept. 25 '53	Spencer Tracy, Jean Simmons	96	Comedy
404	Mogambo (C).....	Oct. 9 '53	Clark Gable, Ava Gardner	116	Drama
405	Torch Song (C).....	Oct. 23 '53	Jean Crawford, Michael Wilding	90	Drama
406	Take the High Ground (C).....	Oct. 30 '53	Richard Widmark, Karl Malden	101	Drama
407	All the Brothers Were Valiant (C).....	Nov. 13 '53	Taylor, Blyth, Granger	95	Drama
408	Kiss Me Kate (C) (3D).....	Nov. 26 '53	Kathryn Grayson, Howard Keel	109	Musical

(Continued at top of page above)

PARAMOUNT (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5313	Alaska Seas.....	Jan. '54	Robert Ryan, Jan Sterling	78	Adventure
5311	Jivaro (C).....	Feb. '54	Fernando Lamas, Rhonda Fleming	91	Adventure
5306-3D	Money From Home (C) (3D).....	Feb. '54	Martin & Lewis	160	Comedy
5316	Naked Jungle (C).....	Mar. '54	Eleanor Parker, Charlton Heston	95	Adventure
5314	Red Garters (C).....	Mar. '54	Rosemary Clooney, Jack Carson	91	Musical
5316	Casanova's Big Night (C).....	Apr. '54	Bob Hope, Joan Fontaine	86	Comedy
5315-5356	Calling Scotland Yard.....	Apr. '54	Paul Douglas, Narrator (6)	27 ea.	Features
5317	Elephant Walk (C).....	June '54	Elizabeth Taylor, Dana Andrews	103	Drama
5318	Secret of the Incas (C).....	June '54	Charlton Heston, Nicole Maury	101	Adventure
5325(R)	Greatest Show on Earth (C).....	July '54	Betty Hutton, Charlton Heston	153	Circus
5319	Knock on Wood (C).....	July '54	Danny Kaye, Mai Zetterling	103	Comedy
5321	About Mrs. Leslie.....	Aug. '54	Shirley Booth, Robert Ryan	104	Drama
5320	Living It Up (C).....	Aug. '54	Martin & Lewis, Janet Leigh	95	Comedy
5401	Rear Window (C).....	Sept. '54	James Stewart, Grace Kelly	112	Drama
5402	Sabrina.....	Sept. '54	Audrey Hepburn, Humphrey Bogart	113	Comedy

.....	Air Command (VV) (C)	James Stewart, June Allyson	.....	Drama
.....	Bridges at Toko-Ri (C)	Fredric March, William Holden	.....	Drama
.....	Conquest of Space (C)	Walter Brooke, Eric Fleming	.....	Adventure
.....	Country Girl	Grace Kelly, Crosby, Holden	.....	Drama
.....	Eddie Foy & the 7 Little Foes (C) (VV)	Bob Hope, Linda Bennett	.....	Comedy
.....	Love Is a Weapon (VV) (C)	John Payne, Mary Murphy	.....	Drama
.....	Mambo	Shelley Winters, Silvano Mangano	.....	Drama
.....	Run for Cover (C) (VV)	James Cagney, Viveca Lindfors	.....	Western
.....	Three Ring Circus (C)	Dean Martin, Jerry Lewis	.....	Comedy
.....	To Catch a Thief (VV) (C)	Grace Kelly, Cary Grant	.....	Drama
.....	Two Cops West (VV) (C)	Charlton Heston, Fred MacMurray	.....	Drama
.....	Ulysses (C)	Kirk Douglas, Silvano Mangano	.....	Drama
.....	We're No Angels (VV) (C)	Humphrey Bogart, Joan Bennett	.....	Comedy
.....	White Christmas (C) (VV)	Crosby, Kaye, Clooney	120	Musical

REPUBLIC

5244	El Paso Stampede.....	Sept. 8 '53	Allan Rocky Lane	84	Western
5223	Shadows of Tombstone.....	Sept. 28 '53	Rex Allen	84	Western
5234	Red River Shore.....	Dec. 15 '53	Rex Allen	84	Western
5212	Trent's Last Case (Brit.).....	Jan. 1 '54	Michael Wilding, Margaret Lockwood	90	Melodrama
5213	Sea of Lost Ships.....	Feb. 1 '54	John Derek, Wanda Hendrix	85	Western
5331	Phantom Stallion.....	Feb. 10 '54	Rex Allen	84	Western
5224	Crazylegs.....	Feb. 18 '54	Lloyd Nolan	87	Drama
5301	Flight Nurse.....	Mar. 1 '54	Joan Leslie, Forrest Tucker	90	Drama
5302	Geraldine.....	Apr. 1 '54	John Carroll, Maile Powers	90	Musical
5325	Untamed Hellcats, The.....	Apr. 13 '54	Judy Canova, Don Barry	70	Comedy
5303	Jubilee Trail (C).....	May 15 '54	Vera Ralston, Forrest Tucker	103	Drama
5304	Hell's Half Acre.....	June 1 '54	Wendell Corey, Evelyn Kees	91	Drama
5305	Laughing Anne (Brit.) (C).....	July 1 '54	Wendell Corey, Margaret Lockwood	90	Drama
5306	Make Haste to Live.....	Aug. 1 '54	Dorothy McGuire, Stephen McNally	90	Drama
5307	Johnny Guitar (C).....	Aug. 23 '54	Joan Crawford, Sterling Hayden	110	Drama
5308	Tobor the Great.....	Sept. 1 '54	Charles Drake, Karin Booth	77	Adventure
5311	Outcast, The.....	Oct. 1 '54	John Derek, Joan Evans	90	Drama
.....	Shanghai Story.....	Nov. 1 '54	Ruth Roman, Edmond O'Brien	90	Drama

.....	Atomic Kid.....	Mickey Rooney, Robert Strauss	Comedy
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(Continued on following page, column 1)

REPUBLIC (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
485(R)	Carolina Cannonball	Sept. 21 '53	Fred Astaire, Ginger Rogers	81	Musical
486(R)	Hell's Outpost	Sept. 21 '53	Cary Grant, Joan Fontaine	99	Melodrama
487(R)	Appointment in Honduras	Oct. 16 '53	Glenn Ford, Ann Sheridan	79	Drama
494	Marry Me Again	Oct. 23 '53	Marie Wilson, Robert Cummings	72	Comedy
487(R)	Follow the Fleet	Oct. 23 '53	Fred Astaire, Ginger Rogers	110	Musical
488(R)	Out of the Past	Oct. 23 '53	Robert Mitchum, Kirk Douglas	97	Melodrama
461	De Cameron Night	Nov. 16 '53	Joan Fontaine, Louis Jourdan	87	Drama
469	Killers From Space	Jan. 23 '54	Peter Graves, Barbara Bestar	71	Adventure
452(R)	The Best Years of Our Lives	Feb. '54	March, Loy, Wright, Andrews, Mayo	170	Drama
469(R)	Rachel and the Stranger	Feb. '54	Loretta Young, William Holden	93	Drama
479(R)	Valley of the Sun	Feb. '54	Lucille Ball, James Craig	84	Drama
407	French Line (C) (3D)	Feb. 8 '54	Jane Russell, Gilbert Roland	102	Musical
498	She Couldn't Say No	Feb. 15 '54	Jane Russell, Robert Mitchum	89	Comedy
494	Rob Roy (Brit.) (C)	Feb. 27 '54	Richard Todd, Glynis Johns	87	Drama
471(R)	Tail in the Saddle	Mar. '54	John Wayne	87	Western
472(R)	The Enchanted Cottage	Mar. '54	Dorothy McGuire, Robert Young	91	Drama
410	Dangerous Mission (C) (3D)	Mar. 6 '54	Victor Mature, Piper Laurie	75	Drama
473(R)	Mr. Blandings Builds His Dream House	Apr. 1 '54	Cary Grant, Myrna Loy	94	Comedy
493(R)	The Pinocchio (C)	Apr. 1 '54	Disney Feature	87	Fantasy
474(R)	They Won't Believe Me	Apr. 1 '54	Susan Hayward, Robert Young	95	Drama
411	Saint's Girl Friday	Apr. 15 '54	Louis Hayward, Naomi Chance	68	Mystery
412	Carnival Story (C)	Apr. 16 '54	Anne Baxter, Steve Cochran	95	Drama
475(R)	The Spanish Main (C)	May 1 '54	Maureen O'Hara, Paul Henreid	100	Drama
476(R)	Badman's Territory	May 1 '54	Randolph Scott, Ann Richard	98	Western
477(R)	The Thing	June 1 '54	Kenneth Tobey, Margaret Sheridan	87	Adventure
478(R)	Stations West	June 1 '54	Dick Powell	92	Western
414	Sins of Rome (Ital.)	June '54	M. Gironi, L. Tcherina	75	Drama
413	Silver Lode (C)	June '54	John Payne, Elizabeth Scott	80	Western
501	Susan Slept Here (C)	July '54	Dick Powell, Debbie Reynolds	97	Comedy
351	Hans Christian Andersen (C)	July '54	Danny Kaye, Jeanne Crain	112	Drama
479(R)	Gunga Din	July 1 '54	Cary Grant, Victor McLaglan	117	Drama
480(R)	The Lost Patrol	July 1 '54	Victor McLaglan, Boris Karloff	73	Drama
502	Africa Adventure (C)	Sept. '54	Documentary	64	Docu'try
570(R)	Every Girl Should Be Married	Sept. '54	Cary Grant, Betsy Drake	85	Comedy
571(R)	The Window	Sept. '54	Barbara Hale, Bobby Driscoll	73	Drama
572(R)	She Wore a Yellow Ribbon	Sept. '54	Joanne Dru, John Agar	104	Drama
503	Passion (SS) (C)	Oct. 6 '54	Cornel Wilde, Yvonne de Carlo	104	Drama
479(R)	American (C)	Oct. 23 '54	Glenn Ford, Ursula Thiess	100	Drama
479(R)	This Is My Love (C)	Oct. 27 '54	Linda Darnell, Dan Duryea	73	Melodrama
479(R)	Cattle Queen of Montana (SS) (C)	Nov. '54	Barbara Stanwyck, Ronald Reagan	90	Drama
479(R)	Son of Sinbad (C)	Nov. '54	Dale Robertson, Sally Forrest	90	Adventure
479(R)	Big Rainbow, The (C)	Dec. '54	Jane Russell, Gilbert Roland	90	Adventure

Conqueror (CS) (C) John Wayne, Susan Hayward
 Quest for a Lost City (C) Dana and Ginger Lamb
 Tarzan's Hidden Jungle Gordon Scott, Vera Miles

20th CENTURY-FOX (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
423	Adventures of Hajji Baba (CS) (C)	Oct. '54	Elaine Stewart, John Derek	88	Adventure
423	Black Widow (CS) (C)	Nov. '54	Gene Tierney, Van Heflin	88	Drama
423	Desiree (CS) (C)	Nov. '54	Marlon Brando, Jean Simmons	88	Drama
423	There's No Business Like Show Business (C) (CS)	Dec. '54	Marilyn Monroe, Ethel Merman	100	Musical
423	White Feather (CS) (C)	Dec. '54	Robert Wagner, Debra Paget	88	Drama

A Life in the Balance Ricardo Montalban, Anne Bancroft
 That Lady (CS) (C) Olivia de Havilland, Gilbert Roland

UNITED ARTISTS

No Escape	Sept. 1 '53	Lew Ayres, Sonny Tufts	76	Drama
Sabre Jet (C)	Sept. 4 '53	Robert Stack, Coleen Gray	96	Drama
99 River Street	Sept. 11 '53	John Payne, Evelyn Keyes	83	Melodrama
Joe Louis Story, The	Sept. 18 '53	Coley Wallace, James Edwards	88	Drama
Fake, The	Sept. 25 '53	Dennis O'Keefe, Coleen Gray	89	Drama
Donovan's Brain	Sept. 28 '53	Lew Ayres, Nancy Davis	81	Melodrama
Man in Hiding	Oct. 2 '53	Paul Henreid, Loni Maxwell	79	Melodrama
Steel Lady	Oct. 2 '53	Rod Cameron, Tab Hunter	84	Adventure
Village, The	Oct. 23 '53	John Justin, Eva Dahlbeck	98	Drama
Dragon's Gold	Oct. 23 '53	John Archer, Hillary Brooke	70	Drama
Capt. John Smith & Pocahontas (C)	Nov. '53	Anthony Dexter, Jody Lawrence	75	Drama
Shark River (C)	Nov. '53	Steve Cochran, Carole Mathews	80	Adventure
Song of the Land (C)	Nov. '53	Nature	71	Docu'try
Stranger on the Land	Nov. '53	Paul Muni	82	Drama
Fan, Fan the Tulp (Fr.)	Dec. '53	Gerard Philippe, Gina Lollobrigida	96	Comedy
Yesterday and Today	Dec. 2 '53	Cavalcade	57	Docu'try
Captain's Paradise (Brit.)	Dec. 18 '53	Alec Guinness, Yvonne De Carlo	77	Comedy
Go Man Go	Jan. '54	Harlem Globetrotters, Dane Clark	82	Comedrama
Gilbert and Sullivan (Brit.) (C)	Jan. '54	Robert Morley, Maurice Evans	105	Musical
(R) Algiers	Jan. '54	Hedy Lamar, Charles Boyer	88	Drama
Wicked Woman	Jan. 8 '54	Beverly Michaels, Richard Egan	77	Drama
Conquest of Everest (C) (Brit.)	Jan. 29 '54	Documentary	78	Docu'try
Riders to the Stars (C)	Jan. 29 '54	Richard Carlson, Herbert Marshall	81	Adventure
Beachhead (C)	Feb. '54	Tony Curtis, Frank Lovejoy	89	Drama
Man Between (Brit.)	Feb. '54	James Mason, Claire Bloom	100	Drama
Overland Pacific (C)	Feb. '54	Jack Mahoney, Peggie Castle	73	Western
Personal Affair (Brit.)	Feb. '54	Gene Tierney, Leo Genn	82	Drama
Top Banana (C)	Feb. '54	Phil Silvers, Rose Marie	100	Musical
Act of Love	Mar. '54	Kirk Douglas, Dany Robin	108	Drama
Beat the Devil	Mar. '54	Humphrey Bogart, Jennifer Jones	92	Drama
Golden Mask, The (C)	Mar. '54	Wanda Hendrix, Van Heflin	88	Adventure
Scarlet Spear, The (C)	Mar. '54	John Archer, Martha Hyer	76	Adventure
Queen's World Tour (C)	Mar. '54	Documentary	84	Docu'try
Heidi (Swiss)	Apr. '54	Elisabeth Sigmund	98	Drama
Lone Gun (C)	Apr. '54	George Montgomery, Dorothy Malone	78	Western
Southwest Passage (C) (3D)	Apr. '54	Rod Cameron, Joanne Dru	82	Western
(R) Champion	Apr. '54	Kirk Douglas, Marilyn Maxwell	86	Drama

20th CENTURY-FOX

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
332	Blueprint for Murder, A	Sept. '53	Joseph Cotton, Jean Peters	76	Melodrama
328	City of Bad Men (C)	Sept. '53	Jeanne Crain, Dale Robertson	82	Western
331	Master Scoutmaster	Sept. '53	Clifton Webb, Edmund Gwenn	87	Comedy
356(R)	Broken Arrow (C)	Sept. '53	James Stewart, Jeff Chandler	95	Western
357(R)	I Was a Male War Bride	Sept. '53	Cary Grant, Ann Sheridan	105	Comedy
333	Thy Neighbor's Wife	Oct. '53	Hugo Haas, Cleo Moore	77	Melodrama
334	Vicki	Oct. '53	Jeanne Crain, Jean Peters	85	Drama
335	Robe, The (C.S.) (C)	Oct. '53	J. Simmons, V. Mature	135	Drama
356	How to Marry a Millionaire (C.S.)	Nov. '53	Grable, Monroe, Bacall	96	Comedy
346	Inferno (C)	Nov. '53	Robert Ryan, Rhonda Fleming	83	Drama
365(R)	Fallen Angel	Nov. '53	Alice Faye, Dana Andrews	97	Drama
366(R)	Forever Amber (C)	Nov. '53	Linda Darnell, Cornel Wilde	140	Drama
367(R)	A Yank in the R.A.F.	Nov. '53	Tyrone Power, Betty Grable	97	Drama
337	Beneath the 12-Mile Reef (C.S.)	Dec. '53	Terry Moore, Robert Wagner	102	Drama
339	Man Crazy	Dec. '53	Neville Brand, Christine White	79	Drama
340	Man in the Attic	Dec. '53	Constance Smith, Jack Palance	82	Drama
358(R)	Keys of the Kingdom	Jan. '54	Gregory Peck, Thomas Mitchell	137	Drama
401	King of the Khyber Rifles (C) (CS)	Jan. '54	Tyrone Power, Terry Moore	100	Drama
402	Three Young Texans (C)	Jan. '54	Mitzi Gaynor, Jeff Hunter	78	Western
403	Hell and High Water (C) (C.S.)	Feb. '54	Richard Widmark, Bella Darvi	103	Drama
338	Miss Robin Crusoe (C)	Feb. '54	Amanda Blake, George Nader	75	Adventure
409	Now Faces (C) (CS)	Mar. '54	Eartha Kitt, Robert Clary	98	Musical
407	Night People (C) (C.S.)	Mar. '54	Gregory Peck, Rita Gam	93	Drama
410	Racing Blood (C)	Mar. '54	Bill Williams, Jean Porter	76	Drama
441(R)	Cry of the City	Mar. '54	Victor Mature, Richard Widmark	95	Melodrama
443(R)	Riders of the Purple Sage	Mar. '54	George Montgomery, Robert Barrat	56	Western
442(R)	Street With No Name	Mar. '54	Richard Widmark, Lloyd Nolan	91	Melodrama
440(R)	Scudda Hoo-Scudda Hay (C)	Mar. '54	June Haver, Walter Brennan	95	Drama
411	Prince Vallant (C) (CS)	Apr. '54	Robert Wagner, Janet Leigh	100	Drama
412	Rocket Man, The	Apr. '54	Charles Coburn, Spring Byington	79	Adventure
406	Gorilla at Large (3D) (C)	May '54	Cameron Mitchell, Anne Bancroft	84	Drama
405	River of No Return (C) (CS)	May '54	Marilyn Monroe, Robert Mitchum	91	Drama
404	Siege at Red River (C)	May '54	Van Johnson, Joanne Dri	86	Drama
413	Three Coins in the Fountain (CS) (C)	May '54	Clifton Webb, Dorothy McGuire	102	Drama
445(R)	Orchestra Wives	May '54	Glenn Miller Orchestra	98	Musical
446(R)	Sun Valley Serenade	May '54	Glenn Miller Orchestra	86	Musical
415	Demetrius and the Gladiators (C) (CS)	June '54	Victor Mature, Susan Hayward	101	Drama
414	Princess of the Nile (C)	June '54	Jeffrey Hunter, Debra Paget	71	Drama
417	Gambler from Natchez (C)	July '54	Dale Robertson, Debra Paget	88	Drama
416	Garden of Evil (C) (CS)	July '54	Gary Cooper, Susan Hayward	100	Drama
418	Royal Tour (C) (CS)	July '54	Queen Elizabeth & Philip	53	Docu'try
419	Broken Lance (CS) (C)	Aug. '54	Spencer Tracy, Richard Widmark	96	Drama
408	Raid (C)	Aug. '54	Van Heflin, Anna Bancroft	83	Western
420	The Egyptian (CS) (C)	Sept. '54	Edmund Purdom, Gene Tierney	140	Drama
421	A Woman's World (CS) (C)	Oct. '54	Webb, Allison, Hedin, Bacall, MacMurray	140	Drama
422	Carmen Jones (CS) (C)	Oct. '54	Dorothy Dandridge, Harry Belafonte	140	Musical

(Continued at top of next page)

UNITED ARTISTS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	(R) Home of the Brave	Apr. '54	Frank Lovejoy, Lloyd Bridges	99	Drama
.....	Capt. Kidd and the Slave Girl (C)	May '54	Anthony Quinn, Eva Gabor	83	Drama
.....	Long Walk	May '54	Anthony Quinn, Peggie Castle	93	Melodrama
.....	Yellow Tomahawk (C)	May '54	Rory Calhoun, Peggie Castle	82	Western
.....	Witness to Murder	May '54	Barbara Stanwyck, George Sanders	83	Melodrama
.....	Challenge the Wild (C)	June '54	Shellah and George Graham	69	Drama
.....	GOG (C) (3D)	June '54	Richard Egan, Constance Dowling	81	Adventure
.....	Hobson's Choice (Brit.)	June '54	Charles Laughton, John Mills	107	Comedy
.....	Man With a Million (C) (Brit.)	June '54	Gregory Peck, Jane Griffiths	90	Drama
.....	Adventures of Robinson Crusoe (C)	June '54	Dan O'Herlihy, James Fernandez	90	Adventure
.....	Apache (C)	July '54	Burt Lancaster, Jean Peters	91	Western
.....	Return to Treasure Island	July '54	Johnny Carpenter, Frankie Darro	75	Western
.....	Crossed Swords (C)	Aug. '54	Dawn Addams, Tab Hunter	86	Drama
.....	Diamond Wizard, The (Brit.)	Aug. '54	Errol Flynn, Gina Lollobrigida	86	Drama
.....	Down Three Dark Streets	Aug. '54	Dennis O'Keefe, Margaret Sheridan	83	Melodrama
.....	Malta Story (Brit.)	Aug. '54	Broderick Crawford, Ruth Roman	84	Drama
.....	Victory At Sea	Aug. '54	Alec Guinness, Jack Hawkins	98	Drama
.....	Golden Mistress (C)	Sept. '54	John Agar, Rosemarie Bowe	82	Drama
.....	Jesse James' Women (C)	Sept. '54	Peggie Castle, Don Barry	83	Western
.....	Khyber Patrol (C)	Sept. '54	Richard Egan, Dawn Addams	71	Adventure
.....	Suddenly	Sept. '54	Frank Sinatra, Sterling Hayden	77	Drama
.....	Barefoot Contessa, The (C)	Oct. '54	Ava Gardner, Humphrey Bogart	128	Drama
.....	Little Kidnappers, The (Brit.)	Oct. '54	Duncan Macrae, Adrienne Corri	93	Comedy
.....	Operation Manhunt	Oct. '54	Iris Jensen	83	Drama
.....	Sitting Bull (C) (CS)	Oct. '54	J. Carroll Naish, Dale Robertson	105	Drama
.....	Battle Taxi	.....	Sterling Hayden, Marshall Thompson	.....	Drama
.....	Beachcomber (C) (Brit.)	.....	Glynis Johns, Robert Newton	.....	Drama
.....	Beauties of the Night (French)	.....	Gerard Phillips, Gina Lollobrigida	84	Drama
.....	Black Tuesday	.....	Edward G. Robinson	.....	Drama
.....	Good Die Young	.....	Richard Basehart, Gloria Grahame	.....	Melodrama
.....	Kentuckian, The	.....	Burt Lancaster, Diana Lynn	.....	Drama
.....	Othello	.....	Orson Welles, Fay Compton	.....	Drama
.....	Purple Plain (C)	.....	Gregory Peck, Win Min Than	.....	Drama
.....	Romeo and Juliet (C) (Brit.)	.....	Laurence Harvey, Susan Shental	.....	Drama
.....	Shield for Murder	.....	Edmond O'Brien, Marla English	.....	Drama
.....	Steel Cage	.....	Paul Kelly, Maureen O'Sullivan	.....	Melodrama
.....	Stranger on Horseback (C)	.....	Joel McCrea	.....	Western
.....	Tiger and the Flame (C)	.....	Modi, Mchab	.....	Adventure
.....	Vera Cruz (SS) (C)	.....	Gary Cooper, Burt Lancaster	.....	Drama
.....	White Orchid	.....	William Lundigan, Peggie Castle	.....	Drama
.....	You Know What Sailors Are (C)	.....	Akim Tamiroff, Donald Sinden	.....	Comedy

UNIVERSAL-INTERNATIONAL

332	Golden Blade (C)	Sept. '53	Rock Hudson, Piper Laurie	81	Adventure
331	Stand at Apache River, The (C)	Sept. '53	Stephen McNally, Julia Adams	77	Western
336-2D	Wings of the Hawk (C)	Sept. '53	Van Heflin, Julia Adams	80	Western
330-3D	All-American	Oct. '53	Tony Curtis, Lori Nelson	83	Drama
333	East of Sumatra (C)	Oct. '53	Jeff Chandler, Marilyn Maxwell	82	Adventure
402-2D	Glass Web, The	Nov. '53	Edward G. Robinson, John Forsythe	81	Melodrama
401-3D					

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UNIVERSAL-INTERNATIONAL (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
403	Back to God's Country (C)	Nov. '53	Rock Hudson, Steve Cochran	78	Western
404	Vella of Baghdad (C)	Nov. '53	Victor Mature, Mari Blanchard	82	Adventure
405	Tumbleweed (C)	Dec. '53	Audie Murphy, Lori Nelson	86	Western
406	Walkin' My Baby Back Home (C)	Dec. '53	Donald O'Connor, Janet Leigh	95	Musical
407	Forbidden	Jan. '54	Tony Curtis, Joanne Dru	85	Drama
408	War Arrow (C)	Jan. '54	Jeff Chandler, Maureen O'Hara	78	Drama
409	Border River (C)	Jan. '54	Yvonne de Carlo, Joel McCrea	81	Western
410-4D	Taza, Son of Cochise (C) (3D)	Feb. '54	Rock Hudson, Barbara Rush	79	Western
411-4D	Glenn Miller Story (C)	Feb. '54	James Stewart, June Allyson	116	Musical
412	Ride Clear of Diablo (C)	Mar. '54	Audie Murphy, Dan Duryea	81	Western
413	Saskatchewan (C)	Mar. '54	Alan Ladd, Shelley Winters	87	Drama
414	Creatures from the Black Lagoon	Mar. '54	Richard Carlson, Julia Adams	79	Drama
415-4D	Yankee Doodle (C)	Apr. '54	Jeff Chandler, Rhonda Fleming	84	Drama
416-4D	Ma and Pa Kettle at Home	Apr. '54	Marjorie Main, Percy Kilbride	81	Comedy
417	Ma and Pa Kettle (C)	Apr. '54	John Payne, Mari Blanchard	81	Drama
418	Playgirl	May '54	Shelley Winters, Barry Sullivan	85	Drama
419	Fireman Save My Child	May '54	Spike Jones & City Slickers	89	Musical
420	Drama Across the River (C)	June '54	Audie Murphy, Lisa Gaye	78	Western
421	Black Horse Canyon (C)	June '54	Joel McCrea, Mari Blanchard	81	Western
422	Johnny Dark (C)	July '54	Tony Curtis, Piper Laurie	85	Drama
423	Tanganyika (C)	July '54	Van Heflin, Ruth Roman	81	Drama
424	The Egg and I	July '54	Claudette Colbert, Fred MacMurray	108	Comedy
425(R)	Francis Joins the WACS	Aug. '54	Donald O'Connor, Julia Adams	95	Comedy
426(R)	Magnificent Obsession (C)	Aug. '54	Jane Wyman, Rock Hudson	108	Drama
427	Black Shield of Falworth (C) (CS)	Sept. '54	Tony Curtis, Janet Leigh	99	Drama
428	Dawn at Socorro (C)	Sept. '54	Rory Calhoun, Piper Laurie	80	Drama
429-CS	Naked Alibi	Oct. '54	Sterling Hayden, Gloria Grahame	86	Melodrama
430	Bengal Brigade (C)	Nov. '54	Rock Hudson, Arlene Dahl	86	Adventure
431	Four Guns to the Border (C)	Nov. '54	Rory Calhoun, Coleen Miller	83	Western
432	West of Zanzibar (C) (Brit.)	Nov. '54	Anthony Steel, Sheila Sim	83	Drama
433-4D	A & C Meet the Keystone Kops		Abbott and Costello		Comedy
434	Captain Lightfoot (CS) (C)		Rock Hudson, Barbara Rush		Western
435	Chief Crazy Horse (CS) (C)		Victor Mature, Susan Ball		Drama
436	Destry (C)		Audie Murphy, Mari Blanchard		Western
437	Far Country, The (C)		James Stewart, Ruth Roman		Drama
438	Forliffe (C)		Jeff Chandler, Jane Russell		Drama
439	Ma and Pa Kettle at Waikiki		Marjorie Main, Percy Kilbride		Melodrama
440	Man Without a Star (C)		Kirk Douglas, Jeanne Crain		Drama
441	Revenge of the Creature (3-D)		John Agar, Lori Nelson		Adventure
442	Ricochet Romance		Marjorie Main, Chill Wills		Comedy
443	Sign of the Pagan (CS) (C)		Jeff Chandler, Jack Palance, Rita Gam		Drama
444	Six Bridges to Cross		Tony Curtis, Piper Laurie		Drama
445	Snake Signal (C)		Dana Andrews, Piper Laurie		Western
446	So This Is Paris (C)		Tony Curtis, Gloria de Haven		Musical
447	This Island Earth (C)		Bart Roberts, Faith Domergue		Drama
448	Yellow Mountain (C)		Lex Barker, Mala Powers		Western

U-I Special Films Division

(All British)

387	Titfield Thunderbolt (C)	Oct. '53	Godfrey Tearle, Stanley Holloway	85	Comedy
388	Gentle Gunman	Oct. '53	John Mills, Elizabeth Sellars	85	Drama
389	Something Money Can't Buy	Oct. '53	Anthony Steele, Patricia Roc	82	Drama
390	Project M 7	Nov. '53	Phyllis Calvert	79	Drama
391	Both Sides of the Law	Jan. '54	Perry Cummins, Rosamund John	94	Drama
392	Genevieve (C)	Feb. '54	Dinah Sheridan, John Gregson	86	Comedy
393	Always a Bride	June '53	Perry Cummins, Terence Morgan	83	Comedy
394	High and Dry	Sept. '54	Paul Douglas, Alex Mackenzie	93	Comedy

WARNER BROTHERS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
301	Island in the Sky	Sept. 5 '53	John Wayne, Lloyd Nolan	109	Drama
302	Moonlighter, The (3D)	Sept. 19 '53	Barbara Stanwyck, Fred MacMurray	77	Drama
303	Beggar's Opera, The (C) (Brit.)	Sept. 26 '53	Laurence Olivier, Dorothy Tutin	94	Musical
304	Lion Is in the Streets (C)	Oct. 2 '53	James Cagney, Barbara Hale	86	Drama
305	Blowing Wild	Oct. 17 '53	Gary Cooper, Barbara Stanwyck	96	Drama
306	So Big	Oct. 31 '53	Jane Wyman, Sterling Hayden	101	Drama
307	Key Largo	Nov. 7 '53	Robinson, Bogart, Bacall	101	Drama
308(R)	Treasure of Sierra Madre	Nov. 7 '53	Humphrey Bogart	126	Drama
309	Calamity Jane (C)	Nov. 14 '53	Doris Day, Howard Keel	101	Musical
310	Diamond Queen (C)	Nov. 28 '53	Fernando Lamas, Arlene Dahl	80	Adventure
311	Thunder Over the Plains (C)	Dec. 13 '53	Randolph Scott, Phyllis Kirk	83	Western
312	Three Sailors and a Girl (C)	Dec. 26 '53	Jane Powell, Gordon MacRae	95	Musical
313	Hondo (C) (3D)	Jan. 2 '54	John Wayne, Geraldine Page	85	Drama
314	His Majesty O'Keefe (C)	Jan. 16 '54	Burt Lancaster, Joan Rice	93	Musical
315	Eddie Cantor Story (C)	Jan. 30 '54	Kesee Branselle, Marilyn Erskine	116	Drama
316	Little Caesar	Feb. 6 '54	Edward G. Robinson	80	Drama
317(R)	Public Enemy	Feb. 6 '54	Jean Harlow, James Cagney	83	Drama
318(R)	The Command (C) (U.S.)	Feb. 13 '54	Guy Madison, Joan Walden	86	Drama
319	Boy from Oklahoma (C)	Feb. 27 '54	Will Rogers, Jr., Nancy Olson	85	Drama
320	Crime Wave	Mar. 6 '54	Gene Nelson, Sterling Hayden	74	Drama
321	Duffy of San Quentin	Mar. 13 '54	Louis Hayward, Joanne Dru	78	Melodrama
322	Phantom of the Rue Morgue (3D) (C)	Mar. 27 '54	Karl Malden, Patricia Medina	84	Drama
323	Riding Shotgun (C)	Apr. 10 '54	Randolph Scott, Wayne Morris	75	Western
324	Lucky Me (CS) (C)	Apr. 24 '54	Doris Day, Phil Silvers	100	Musical
325(R)	Girl for Joe (Force of Arms)	May 15 '54	William Holden, Nancy Olson	100	Drama
326(R)	Guy with a Grin (No Time for Comedy)	May 15 '54	James Stewart, Rosalind Russell	93	Drama
327	Dial M for Murder (C)	May 29 '54	Ray Milland, Grace Kelly	105	Mystery
328	Them	June 19 '54	James Whitmore, Edmund Gwenn	94	Adventure
329	High and the Mighty (CS) (C)	July 3 '54	John Wayne, Claire Trevor	147	Drama
330	Ring of Fear (C) (CS)	July 24 '54	Clyde Beatty, Pat O'Brien	93	Drama
331	King Richard & the Crusaders (CS) (C)	Aug. 7 '54	Rex Harrison, George Sanders	113	Drama
332	Duel in the Jungle (C)	Aug. 21 '54	Jeanne Crain, Dana Andrews	102	Drama
401	Dragnet (C)	Sept. 4 '54	Jack Webb, Ben Alexander	89	Drama
402	Bounty Hunter (C)	Sept. 25 '54	Randolph Scott, Dolores Dorn	79	Drama
403	A Star Is Born (C) (CS)	Oct. 16 '54	Judy Garland, James Mason	182	Drama
	Drum Beat (CS) (C)	Nov. 13 '54	Alan Ladd, Audrey Dalton	Western	
	Track of the Cat (CS) (C)	Nov. 27 '54	Robert Mitchum, Diana Lynn	Drama	
	Young in Heart (C)	Dec. 25 '54	Ethel Barrymore, D. Day, F. Sinatra	Drama	

Battle Cry (CS) (C)	Van Heflin, Aldo Ray	Drama
East of Eden (CS) (C)	Julie Harris, Raymond Massey	Drama
Helen of Troy (CS) (C)	R. Podesta, J. Sernas, N. MacGinnis	Drama
Land of the Pharaohs (CS) (C)	Jack Hawkins, Joan Collins	Drama
Silver Chalice (CS) (C)	Virginia Mayo, Jack Palance	Drama

OTHER PICTURES IN RELEASE

Title	Distributor	Running Time	Type
Amazing Mon. Fabre (Fr.-Eng. dial.)	Arlian	88	Drama
Angel and Blinner (Fr.)	A.F.E.	90	Drama
Angel Street (Brit.)	Commercial	84	Drama
Angelo (Ital.)	Scalera	95	Drama
Anita Garibaldi (Ital.)	I.F.E.	95	Drama
Annapurna (C)	Kingsley	60	Documentary
Another Shore (Br.)	I.R.O.	77	Comedy
Anthony of Padua (Ital.)	Casolaro	88	Drama
Appointment for Murder (Ital.)	I.F.E.	90	Mystery
Arizona Raiders (R)	Favorite	60	Western
Atomic Monster, The (R)	Realtar	65	Drama
Attack from the Sea (Russ.) (C)	Artkino	89	Drama
Bad Lord Byron (Br.)	I.R.O.	88	Drama
Ballarina (Fr.) (R)	Burstyn	85	Drama
Barber of Seville (Ital.)	Excelsior	105	Opera
Barfot Battalion (Greek)	Leon Brandt	89	Drama
Battles of Chief Pontiac	Realtar	72	Western
Beauty and the Devil (Fr.)	Arlian	95	Drama
Bel Ami (Aust.)	Casino	99	Comedy
Bellissima (Ital.)	I.F.E.	108	Drama
Berliner, The (German)	Burstyn	90	Comedy
Bicycle Thief (Ital.)	Burstyn	89	Drama
Big Day, The (Fr.)	Kingsley	63	Comedy
Bigamist, The	Filmakers	80	Drama
Bitter Springs (Brit.)	Ball	73	Western
Black Narcissus (C) (Br.) (R)	Allied	91	Drama
Blackmail (Br.)	Ball	73	Drama
Blades of the Musketeers	Howco	62	Adventure
Blind Desire (Fr.)	Union	67	Drama
Blond Red Rose (Ital.)	Scalera	95	Drama
Body and Soul (R)	Favorite	104	Drama
Border Street (Pol.)	Globe	112	Drama
Bowery Blitzkrieg (R)	Savoy	62	Comedy
Boys of the City (R)	Savoy	63	Comedy
Bread, Love & Dreams (Ital.)	I.F.E.	90	Drama
Breakdown	Realtar	77	Drama
Brief Encounter (Br.) (R)	Allied	84	Drama
Broadway Guys (R)	Favorite	79	Comedy
Broken Horseshoe (Brit.)	Ellis	79	Drama
Broken Vow (Ital.)	Casolaro	88	Musical
Burma Victory (Br.) (R)	Film Renters	60	Documentary
Cabinet of Dr. Caligari (Ger.) (R)	Famous	62	Drama
Cesar and Cleopatra (C) (Br.) (R)	Allied	126	Drama
Cage of Gold (Br.)	Ellis	83	Drama
Caged Women (Swed.)	Arlian	93	Drama
Captain from Kopenick (Ger.)	Brandon	96	Comedy
Captain Scarface	Astor	72	Melodrama
Carmela (Ital.)	Scalera	84	Drama
Carmen (Fr. & Ital.)	Scalera	96	Musical
Caroline Cherie (Fr.)	Davis	115	Drama
Casque D'Or (Story of Blonde) (Fr.)	Union	97	Drama
Cat Women of the Moon (3D)	Astor	64	Drama
Cavalleria Rusticana (Ital.)	Scalera	84	Musical
Chandra (Indian)	Hoffberg	96	Adventure
Chest, The (Fr.)	Union	86	Drama
Cherry (Fr.)	Commercial	96	Drama
Chinatown Squad (R)	Realtar	66	Drama
Chinderella (Ital.)	Times	99	Opera
City of Sin	Ellis	77	Melodrama
Clear Seas (Ital.)	Casolaro	89	Drama
Climbing Mt. Everest (Swiss)	Imperial	66	Documentary
Come Out Fighting (R)	Savoy	62	Comedy
Congress Dances (Ger.-Eng.) (R)	Meadow	98	Musical
Counselor at Law (R)	Realtar	85	Drama
Crime City	Favorite	90	Melodrama
Crimes of Dr. Marbus (Ger.-Eng.)	Favorite	77	Melodrama
Cuban Pete (R)	Realtar	61	Musical

Title	Distributor	Running Time	Type
Happiest Days of Your Life (Br.)	Peemaker	81	Comedy
Headline (Br.)	English	76	Melodrama
Heart and Soul (Ital.)	Crest	90	Drama
Heart of Vienna, The (Aust.)	Casino	97	Musical
Hell Breaks Loose (R)	Favorite Att.	85	Comedy
Hell Is Sold Out (Br.)	Realtar	75	Drama
Hell, Elephant! (Ital.)	Arlian	85	Comedy
Hell's Gateway (Canadian)	Ball	78	Drama
High Time (Ital.)	Int. Film Assoc.	82	Comedy
High Treason (Br.)	Peemaker	90	Melodrama
H.M.S. Pinafore	Hoffberg	70	Musical
His Last Hours (Ital.)	I.F.E.	89	Drama
History of Mr. Polly (Brit.)	I.R.O.	94	Comedy
Holly and the Ivy, the (Brit.)	Peemaker	80	Drama
Horror Mania	Hoffberg	70	Horror
Horse's Mouth, The (Brit.)	Kingsley	77	Comedy
Hue and Cry (Br.)	Fine Arts	82	Comedy
Hundred Hour Hunt (Brit.)	Fine Arts	84	Drama
Hurricane at Pilgrim Hill	Howco	53	Comedy
I Know Where I'm Going (Br.) (R)	Allied	91	Comedy
Il Trovatore (Ital.)	Globe	100	Opera
Immortal City, The (C)	Buena Vista	79	Drama
In Society (R)	Realtar	83	Comedy
In the Circus Arena (Russ.) (C)	Artkino	120	Circus
Inheritance, The (Br.)	Fine Arts	85	Drama
Inspector General, The (Russ.) (C)	Artkino	128	Comedy
Intimide (Swed.)	Globe	100	Drama
Intimate Relations (Brit.)	Carroll	85	Drama
Intrigue (R)	Favorite	76	Drama
Intruder, The (R)	Astor	83	Drama
It Happened in Europe (Hung.)	Lopot	95	Drama
It Started in Paradise (Brit.) (C)	Astor	88	Drama
Jacqueline Mubshaw (Br.)	Ellis	60	Comedy
Jealous Husband (Ital.)	Crest	86	Comedy
Jonny Lamour (Fr.)	Meadow	101	Drama
Johnny Comes Marching Home (R)	Realtar	74	Musical
Journey Together (Br.)	Film Renters	80	Melodrama
Julius Caesar	Brandon	80	Drama
Justice Is Done (Fr.)	Burstyn	95	Drama
Keepers of the Night (Ger.)	Casino	109	Drama
Kingdom on the Waters (Hung.-Eng. narr.) (C)	Artkino	73	Doc'try
King's Jester, The (Ital.)	Scalera	85	Musical
Kluge, Man of Africa (Br.) (C)	I.R.O.	81	Drama
La Favorita (Ital.)	I.F.E.	78	Opera
La Lupa (Ital.)	Levy	91	Melodrama
La Ronde (Fr.)	Commercial	90	Comedy
La Vie De Boheme (Fr.)	Scalera	90	Musical
Lady and the Ranger, The (R)	Realtar	69	Comedy
Lady Godiva Rides Again (Br.)	Carroll	58	Comedy
Lady Paname (Fr.)	Union	87	Musical
Last Laugh, The (Ger.) (R)	Famous	86	Drama
Le Plaisir (Fr.)	Kingsley	90	Comedrama
Leonardo da Vinci (Man of Mystery) (C)	Manor	87	Documentary
Let's Get Tough (R)	Savoy	62	Comedy
Life Begins Tomorrow (Fr.)	Kingsley	80	Drama
Life of Ferdinand Raimund (Ger.)	Casino	100	Musical
Little Fugitive	Burstyn	75	Comedy
Living Desert, The (C)	Buena Vista	73	Documentary
Lonely Night, The	Kingsley	62	Documentary
Long Memory (Brit.)	Astor	90	Melodrama
Lost Women	Howco	70	Drama
Lover Come Back (R)	Realtar	90	Comedy
Lovers, The (Ital.)	Scalera	85	Musical
Lovers of Toledo, The (Ital.-Eng.)	Hakim	75	Melodrama

OTHER PICTURES IN RELEASE (continued)

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Title	Distributor	Running Time	Type
Lover's Return, A (Fr.)	Lopert	96	Drama
Loves of Don Juan, The (Ital.)	Scalera	92	Musidrama
Lower Depths, The (Fr.)	Globe	95	Drama
Lucia Di Lammermoor (Ital.)	Caesare	107	Opera
Lucky Fire, The (Ital.)	L.F.E.	85	Comedrama
Lucresia Borgia (Fr.)	Meadow	88	Drama
Madonna of the 7 Moons (Br.) (R)	Allied	88	Drama
Madame X (C) (Brit.)	Kingsley	103	Drama
Magie Sword (Yugo.)	Ellis	95	Fantasy
Ma Pomme (Fr.)	Union	72	Comedy
Male Brute (Fr.)	Burstyn	112	Drama
Man Killer (Fr.)	Favorite Att.	96	Drama
Man of Conflict	Apex	88	Drama
Man of Evil (Brit.) (R)	Bell	96	Drama
Man of the Forest (R)	Favorite Att.	67	Western
Man Who Murdered Himself (R)	Favorite Att.	83	Drama
Maniacs on Wheels (Br.)	L.R.O.	70	Drama
Manon (Fr.)	Union	91	Drama
Marie du Port (Fr.)	Fine Arts	90	Drama
Marika (Ger.) (C)	Baker-Brill	90	Musical
Marriage in the Shadows (Ger.)	Globe	100	Drama
Marriage of Figaro (Ger.)	Artkino	106	Opera
Marry Me (Br.)	Ellis	83	Comedrama
Martin Luther	de Rochemont	103	Drama
Masquerade Hill (Br.)	L.R.O.	72	Drama
Melody of Love (Ital.)	L.F.E.	96	Musical
Mikado, The (C) (Br.) (R)	Allied	89	Musical
Minne, the Curious Bride (Fr.)	Commercial	90	Comedy
Miquette (Fr.)	Union	83	Comedy
Miracle in Milan (Ital.)	Burstyn	105	Comedy
Miss Robin Hood (Br.)	Union	81	Comedy
Mr. Denning Drives North (Brit.)	Carroll	93	Comedrama
Mr. Hulot's Holiday (Fr.-Eng. dubbed)	G-B-D Intern'l.	85	Comedy
Mistress, The (Rum.) (C)	Artkino	96	Drama
Mistress of the Mountains (Ital.)	Davis	90	Drama
Mlle. Desiree (Fr.) (R)	Continental dist.	91	Comedrama
Models, Inc.	Mutual	73	Drama
Moment of Truth, The (Fr.)	Arian	89	Drama
Monsieur Vincent (Fr.)	Lopert	102	Drama
Monte Carlo Baby	Filmakers	70	Comedy
Murder on Monday (Brit.)	Kingsley	85	Drama
Murder Will Out (Br.)	Kramer-Hyams	83	Melodrama
My Death Is a Mockery (Brit.)	Reharr	67	Drama
My Hands Are Clay (Br.)	Hoffberg	61	Drama
My Heart Sings (Ital.)	L.F.E.	99	Musical
Mysterious Rider (R)	Favorite	72	Western
Mystery Lake (C)	Fine Arts	64	Document'ry
Naughty Marine (Fr.)	Globe	90	Comedy
Nest of Kin (R) (Br.)	Film Renters	90	Docu'try
Night Is My Kingdom (Fr.)	Davis	109	Drama
Northwest Stampede (C) (R)	Favorite Att.	76	Western
Nothing to Lose (Br.)	Kingsley	79	Comedy
Notorious Gentleman (Br.) (R)	Allied	108	Drama
O Sole Mio (Ital.)	Continental	90	Musidrama
Odd Man Out (Br.) (R)	Allied	115	Drama
On Approval (Br.)	Film Renters	80	Comedy
Only Yesterday (R)	Reharr	105	Drama
Open City (Ital.)	Burstyn	108	Drama
Operetta (Aust.)	Casino	91	Musical
Original Sin (Ger.)	Baker-Brill	80	Musical
Orpheus (Fr.)	Union	94	Fantasy
Our Friends Are Coming (Ital.)	Continental	116	Comedy
Out of This World (C)	Carroll	75	Document'ry
Outcry (Ital.)	Crest	94	Drama
Outlaw Territory	Reharr	75	Adventure
Overcoat, The (Ital.)	Times	96	Drama
Palace (Aust.)	Burstyn	115	Drama
Paris Affair (Fr.)	Int. Film Assoc.	91	Drama
Paris Express, The (Br.) (C)	MacDonald	85	Melodrama
Paris Incident (Fr.)	Davis	80	Comedrama
Paris Nights (Fr.) (Eng. Dial.)	Union	83	Musical
Paris 1900 (Fr.)	Kingsley	76	Docu'try
Passion for Life (Fr.)	Brandon	85	Comedy
Pasionate Sentry, The (Brit.)	Fine Arts	85	Comedy
Path to the Kingdom (Span.)	Master	85	Drama
Peddler and the Lady (It.)	Continental	92	Comedrama
Pennywhistle Blues (So. African)	Kingsley	62	Comedy
Pepe Le Moko (Fr.) (R)	Commercial	90	Drama
Perfectionist, The (Fr.)	Union	92	Drama
Pickwick Papers (Br.)	Kingsley	109	Comedy
Pictura-Adventure in Art	Manor	72	Document'ry
Pit of Loneliness (Fr.)	Davis	85	Drama
Private Buckaroo (R)	Reharr	68	Musical
Private Hell 38	Filmakers	81	Melodrama
Ramrod (R)	Favorite Att.	94	Drama
Raven, The (Fr.)	Lopert	96	Drama
Red Inn, The (Fr.)	Davis	91	Comedy
Reluctant Widow, The (Br.)	Fine Arts	86	Comedrama
Resistance (Fr.)	Meadow	93	Drama
Return of the Plainsman	Astor	67	Western
Rhythm of the Islands (R)	Reharr	60	Musical
Ride a Reckless Mile (R)	Astor	94	Drama
Rigoletto (It.)	Continental	107	Opera
Rimsky-Korsakov (Rum.) (C)	Artkino	86	Musical
Ringer, The (Brit.)	Ellis	78	Drama
Robot Monster (3-D)	Astor	62	Drama
Rome Eleven O'Clock (Ital.)	Times	76	Comedy
Run for the Hills	Reharr	107	Comedy
Ruthless Men (R)	Favorite Att.	94	Drama
Sadko (Rum.) (C)	Artkino	88	Fantasy
Saints and Sinners (Br.)	Lopert	82	Comedy
Salome, Where She Danced (C) (R) Reharr	Reharr	97	Drama
Savage World (Brit.)	Baker-Brill	72	Docu'try
Scandal in the Embassy (Ger.)	Casino	95	Comedy
Scotch on the Rocks (Br.)	Kingsley	77	Comedy
Secret Document—Vienna (Fr.)	Davis	90	Drama
Secret of Mayerling (Fr.)	Commercial	90	Drama
Seven Deadly Sins (Fr.-Ital.)	Arian	120	Drama
Seven Journeys (German)	Bell	84	Drama
Seven Ravens (Ger.-Eng. Dial.)	Meadow	52	Puppet film
Seventh Veil, The (Br.) (R)	Allied	98	Drama
Showtime (Br.)	English	90	Musical
Side Street Story (Ital.)	Burstyn	84	Comedrama
Simple Case of Money, A (Fr.)	Union	80	Comedy
Sin of Esther Waters (Br.)	I. R. O.	65	Drama
Singing Angela (German)	Casino	98	Musical
Sinners (Fr.)	Commander	91	Drama
Sins of Lulu Belle (R)	Favorite Att.	87	Drama
Sins of Paris (Fr.)	Arian	90	Drama
Skanderbeg (Rum.) (C)	Artkino	107	Drama
Slipper Next to God (Fr.)	Reharr	90	Drama
So Little Time (Brit.)	MacDonald	85	Drama
Spell of Ireland, The (C)	Celtic	77	Document'ry
Spice of Life (Fr.)	Kingsley	71	Comedy
Spider and the Fly, The (Br.)	Bell	73	Drama
Stairway to Heaven (Br.) (C) (R)	Allied	103	Drama
Stars Look Down (Br.) (R)	Ellis	104	Drama
Stars of the Russian Ballet (Rum.)	Artkino	75	Dance
Stolen Identity	Union	84	Drama
Storm Within (Fr.)	Union	87	Drama
Stormy the Thoroughbred (C)	Buena Vista	45	Document'ry
Story of Toca (Ital.)	Scalera	106	Musidrama
Strange Conquest (R)	Reharr	84	Drama
Strange Deception (Ital.)	Casino	96	Drama
Strange Ones, The (Fr.)	Kingsley	98	Drama
Stranger's Morgue	Hoffberg	70	Horror
Streets of Sorrow (Ital.)	Favorite	79	Drama
Stronghold of the Wild (So. Afr.)	Baker-Brill	66	Adventure
Symphonic Pastorate (Fr.)	Fine Arts	105	Drama
Tabu	Manor	80	Docu'try
Tanga Tika (C)	Schaefer	75	Native
Tears of Blood (Ital.)	Crest	99	Drama
Tenderfoot Goes West, A (R)	Hoffberg	65	Western
That Gang of Mine (R)	Savoy	62	Comedy
There Was a Young Lady (Brit.)	Ellis	94	Drama
Third Time Lucky (Br.)	I. R. O.	87	Drama
39 Steps (Br.) (R)	Ellis	80	Melodrama
This Happy Breed (C) (Br.) (R)	Allied	110	Drama
This Wine of Love (Ital.)	Caesare	83	Opera
Three Forbidden Stories (Ital.)	Ellis	105	Drama
Three Steps to Murder	Astor	75	Drama
Tiger Island (R)	Reharr	72	Drama
Time in the Sun (Mex.)	Brandon	60	Docu'try
Times Gone By (Ital.)	L.F.E.	106	Comedrama
To the Last Man (R)	Favorite	76	Western
Tomorrow Is Too Late (Ital.)	Burstyn	103	Drama
Tonight at 8:30 (Br.) (C)	Continental Dist.	81	Comedy
Tony Draws a Horse (Br.)	Fine Arts	99	Comedy
Topaze (Fr.)	Union	110	Comedrama
Train of Events (Br.)	Fine Arts	87	Drama
True Glory	Film Renters	80	Docu'try
Turn the Key Softly (Brit.)	Astor	81	Drama
Twice Upon a Time (Br.)	Fine Arts	75	Comedy
Twilight (Fr.)	A. F. E.	89	Drama
Two Cents Worth of Hope (Ital.)	Times	107	Comedrama
Two Madonnas, The (Ital.)	Caesare	89	Musidrama
Two Orphans (Ital.)	Globe	95	Drama
Ugetsu (Jap.)	Harrison	96	Drama
Unconquered, The	Margolles	55	Docu'try
Under Suspicion (R)	Astor	90	Comedy
Under the Paris Sky (Fr.)	Union	97	Drama
Undersea Raider (Brit.)	Manor	76	Drama
Unknown, The (Ital.)	Crest	80	Adventure
Vanishing Prairie, The (C)	Buena Vista	71	Docu'try
Vienna Melodies (German)	Casino	91	Musical
Violated	Palace	78	Drama
Voice in Your Heart, A (Ital.)	Scalera	98	Musidrama
Wagon Wheels (R)	Favorite	62	Western
Warning to Wantons (Br.)	I. R. O.	105	Drama
Waterfront Women (Br.)	Bell	75	Drama
Welcome the Queen (Br.) (C)	Brit. Info.	50	Docu'try
When the West Was Young (R)	Favorite	53	Western
Where Is Zaza? (Ital.)	Casino	94	Musidrama
Wherever She Goes (Aust.)	Kingsley	80	Musical
White Corridors (Brit.)	Fine Arts	89	Drama
White Gold (Ger.)	Casino	90	Drama
Wicked Lady, The (Br.) (R)	Allied	94	Drama
Wide Boy (Br.)	Reharr	66	Drama
Woman Accused (R)	Astor	69	Drama
Woman Hater (Br.)	Bell	69	Comedy
Women of Paris (R)	Favorite Att.	112	Drama
Women Without Names (Ital.)	Lopert	96	Drama
You Will Remember (Br.)	English	80	Musidrama
Young and the Damned, The (Mex.)	Kingsley	82	Drama
Young Chopin (Rum.)	Artkino	99	Musical
Young Scarface (Br.)	Kingsley	89	Melodrama

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 4,267 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	6	5	—
*Act of Love (U.A.)	—	3	8	19	13
Adventures of Robinson Crusoe (U.A.)	1	7	5	—	—
Apache (U.A.)	5	10	5	6	2
Arrow in the Dust (A.A.)	—	4	13	9	2
*Bait (Col.)	—	1	2	5	4
Battle of Rogue River (Col.)	—	2	6	12	5
Beat the Devil (U.A.)	19	2	3	16	18
Black Horse Canyon (U-I)	1	10	27	15	2
Black Shield of Falworth, The (U-I)	—	2	4	1	—
Bowery Boys Meet the Monster (A.A.)	—	2	4	—	1
Broken Lance (20th-Fox)	16	6	2	—	—
Caine Mutiny, The (Col.)	16	6	1	—	—
Captain Kidd and the Slave Girl (U.A.)	—	—	2	1	3
Carnival Story, The (RKO)	7	26	25	12	12
Casanova's Big Night (Par.)	—	3	10	29	34
Conquest of Mt. Everest (U.A.)	1	1	—	5	—
Creature from the Black Lagoon (U-I)	5	27	32	13	4
Crime Wave (W.B.)	—	—	5	7	8
Dangerous Mission (RKO)	—	5	13	16	7
Dawn at Socorro (U-I)	—	4	—	3	—
Demetrius and the Gladiators (20th-Fox)	26	10	4	—	—
Dial M for Murder (W.B.)	4	49	27	16	6
Dragnet (W.B.)	10	9	—	1	—
*Dragonfly Squadron (A.A.)	1	4	10	6	1
Drive a Crooked Road (Col.)	—	7	3	13	4
Drums Across the River (U-I)	—	13	34	7	—
Duel in the Jungle (W.B.)	—	2	7	—	—
†Duel in the Sun (SRO reissue)	—	1	4	—	—
†Egg and I, The (U-I reissue)	—	—	2	5	1
Elephant Walk (Par.)	15	45	23	4	—
Executive Suite (MGM)	10	35	45	24	7
Fireman, Save My Child (U-I)	—	2	6	8	14
Flame and the Flesh (MGM)	—	14	27	35	9
Francis Joins the Wacs (U-I)	13	25	5	—	—
Gambler from Natchez (20th-Fox)	—	2	6	3	—
Garden of Evil (20th-Fox)	15	23	2	1	1
Geraldine (Rep.)	—	—	—	2	10
Gone With the Wind (MGM reissue)	19	11	6	3	—
Gorilla at Large (20th-Fox)	—	4	5	7	1
Greatest Show on Earth (Par. reissue)	—	1	—	4	—
Gypsy Colt (MGM)	2	19	27	9	2
Hans Christian Andersen (RKO)	1	—	2	4	3
Heidi (U.A.)	3	3	7	—	6
Hell Below Zero (Col.)	—	10	24	9	5
Hell's Half Acre (Rep.)	—	2	17	5	5
Her Twelve Men (MGM)	—	5	1	2	1
High and the Mighty, The (W.B.)	38	18	—	—	—
Indiscretion of an American Wife (Col.)	—	1	7	4	8
It Should Happen to You (Col.)	2	3	25	16	25

	EX	AA	AV	BA	PR
Johnny Dark (U-I)	3	26	28	5	4
Johnny Guitar (Rep.)	26	37	21	1	3
Julius Caesar (MGM)	9	16	4	—	—
Jungle Man-Eaters (Col.)	—	—	2	2	1
King Richard and the Crusaders (W.B.)	—	1	2	5	—
Knock on Wood (Par.)	7	6	14	9	3
Laughing Anne (Rep.)	—	—	6	4	5
†Law vs. Billy the Kid (Col.)	—	3	3	2	—
Living It Up (Par.)	19	15	2	1	—
Lone Gun, The (U.A.)	—	2	6	1	3
Long Wait, The (U.A.)	—	11	6	5	2
Lucky Me (W.B.)	2	8	22	32	8
Ma and Pa Kettle at Home (U-I)	41	59	24	5	6
Mad Magician, The (Col.)	—	1	5	2	4
Magnificent Obsession (U-I)	27	17	1	—	—
Man With a Million (U.A.)	—	3	6	7	2
Massacre Canyon (Col.)	—	—	1	6	—
Men of the Fighting Lady (MGM)	5	15	31	10	4
Miami Story, The (Col.)	—	4	15	8	5
*Naked Jungle, The (Par.)	4	42	25	14	6
Night People (20th-Fox)	23	13	26	5	2
On the Waterfront (Col.)	2	1	2	1	—
Phantom of the Rue Morgue (W.B.)	16	9	20	11	7
Pinocchio (Disney-RKO reissue)	27	17	14	10	1
Playgirl (U-I)	—	—	10	12	26
Pride of the Blue Grass (A.A.)	—	1	—	6	4
Prince Valiant (20th-Fox)	14	18	15	3	9
Princess of the Nile (20th-Fox)	—	1	9	1	3
Prisoner of War (MGM)	1	9	16	4	4
Raid, The (20th-Fox)	—	1	9	11	—
Rails Into Laramie (U-I)	1	1	19	20	10
†Rear Window (Par.)	3	3	—	—	—
*Red Garters (Par.)	1	11	25	32	14
Rhapsody (MGM)	1	20	16	25	13
Ride Clear of Diablo (U-I)	4	9	34	11	5
Riding Shotgun (W.B.)	—	9	21	28	5
Ring of Fear (W.B.)	1	4	3	3	3
River of No Return (20th-Fox)	62	11	17	1	2
Rocket Man, The (20th-Fox)	—	—	1	1	5
Rose Marie (MGM)	24	14	19	3	2
Saracen Blade, The (Col.)	1	—	3	1	1
Saskatchewan (U-I)	21	57	60	9	7
Secret of the Incas (Par.)	1	10	20	18	3
Seven Brides for Seven Brothers (MGM)	12	2	4	—	1
Siege at Red River (20th-Fox)	1	6	24	15	3
Silver Lode (RKO)	—	2	15	6	1
Southwest Passage (U.A.)	—	—	11	10	5
Student Prince, The (MGM)	6	8	20	9	—
Susan Slept Here (RKO)	7	22	—	—	1
Tanganyika (U-I)	—	6	22	10	9
Them (W.B.)	3	15	11	10	10
Three Coins in the Fountain (20th-Fox)	42	31	3	1	—
Untamed Heiress (Rep.)	—	2	—	9	1
Valley of the Kings (MGM)	—	9	21	3	1
Weak and the Wicked, The (A.A.)	5	—	1	—	—
Witness to Murder (U.A.)	—	4	12	5	5
Yankee Pasha (U-I)	2	16	35	19	7
Yellow Tomahawk (U.A.)	—	2	16	3	1



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